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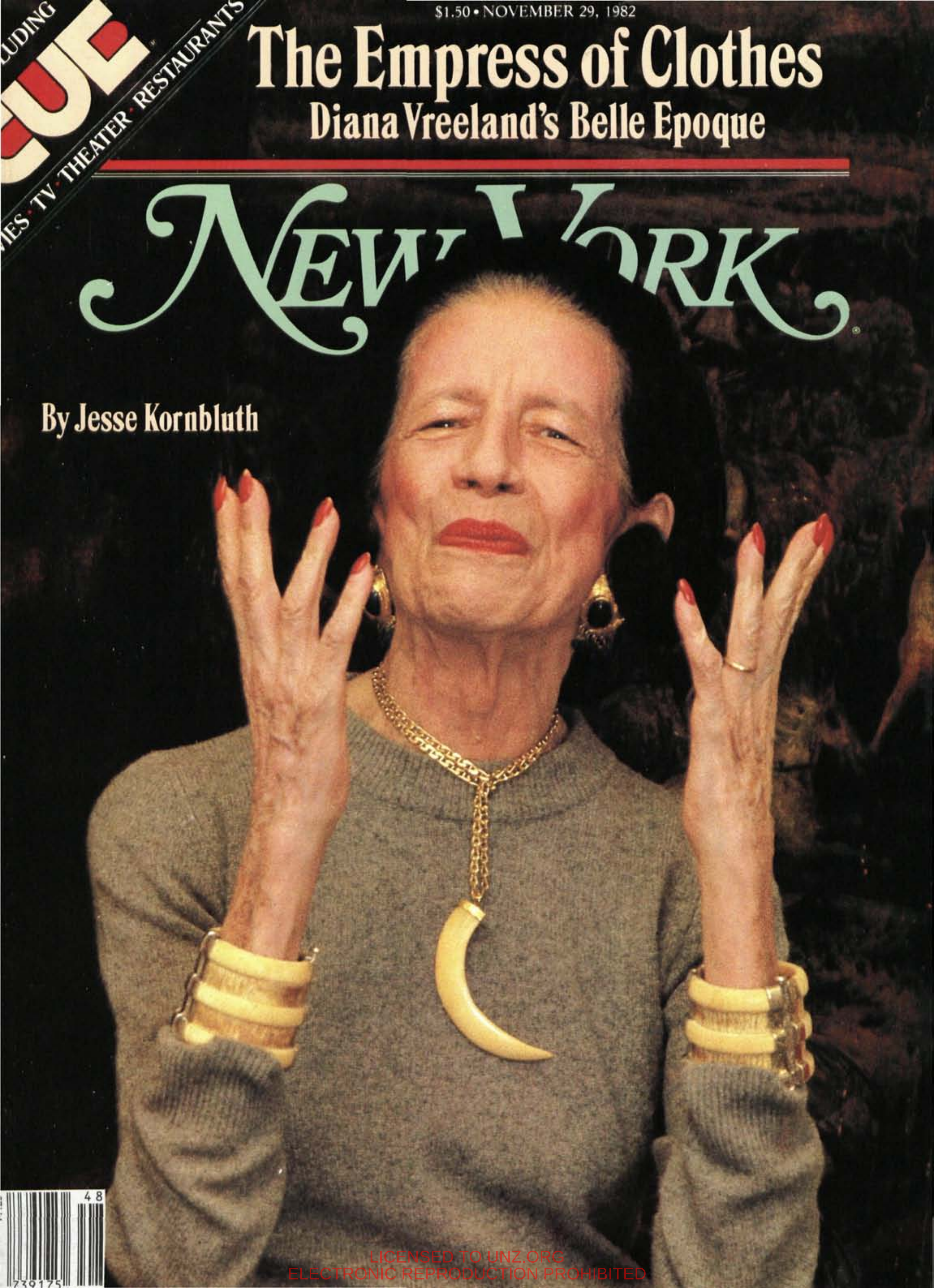
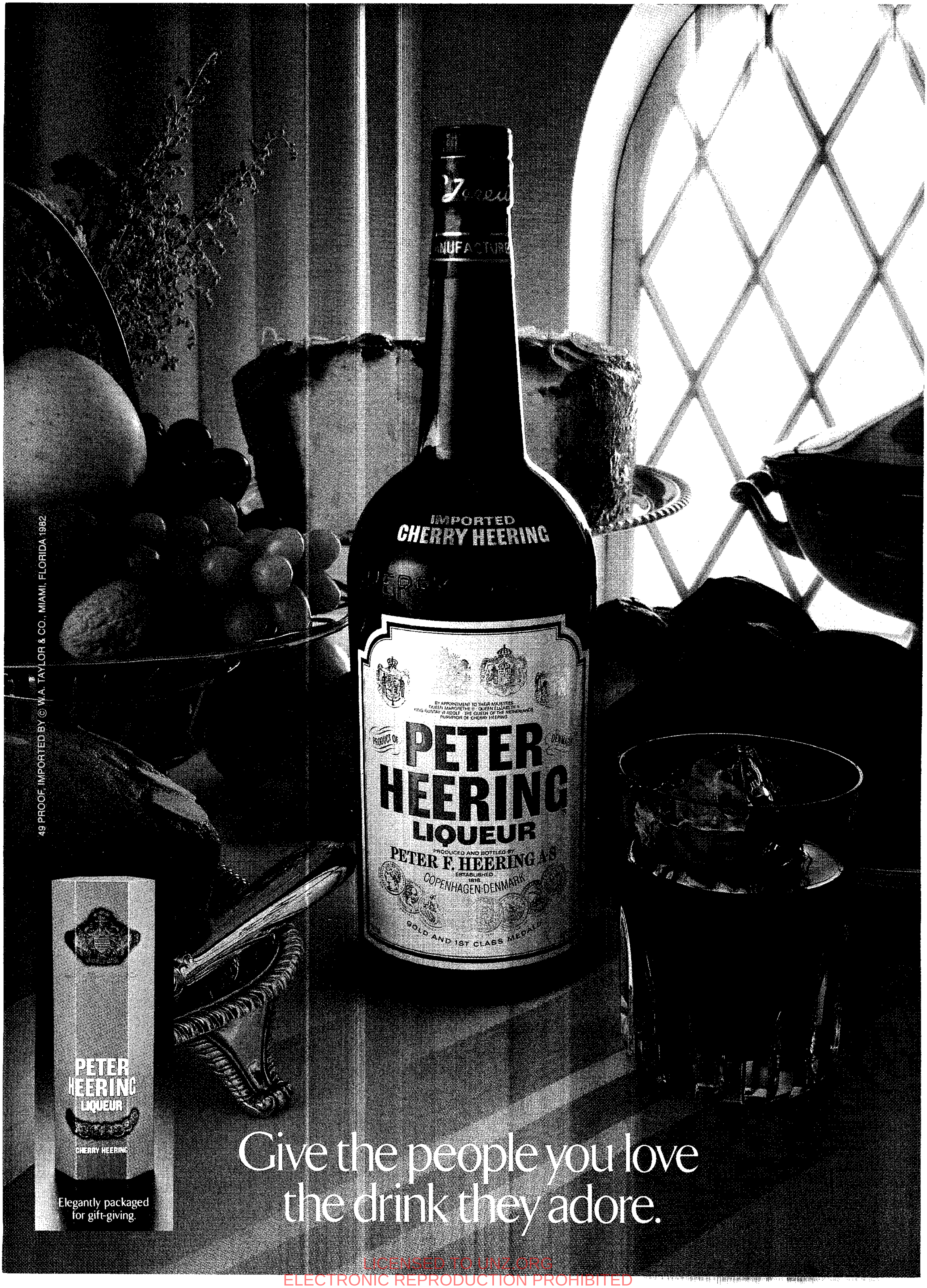
The Empress of Clothes

Diana Vreeland's Belle Epoque

NEW YORK

By Jesse Kornbluth

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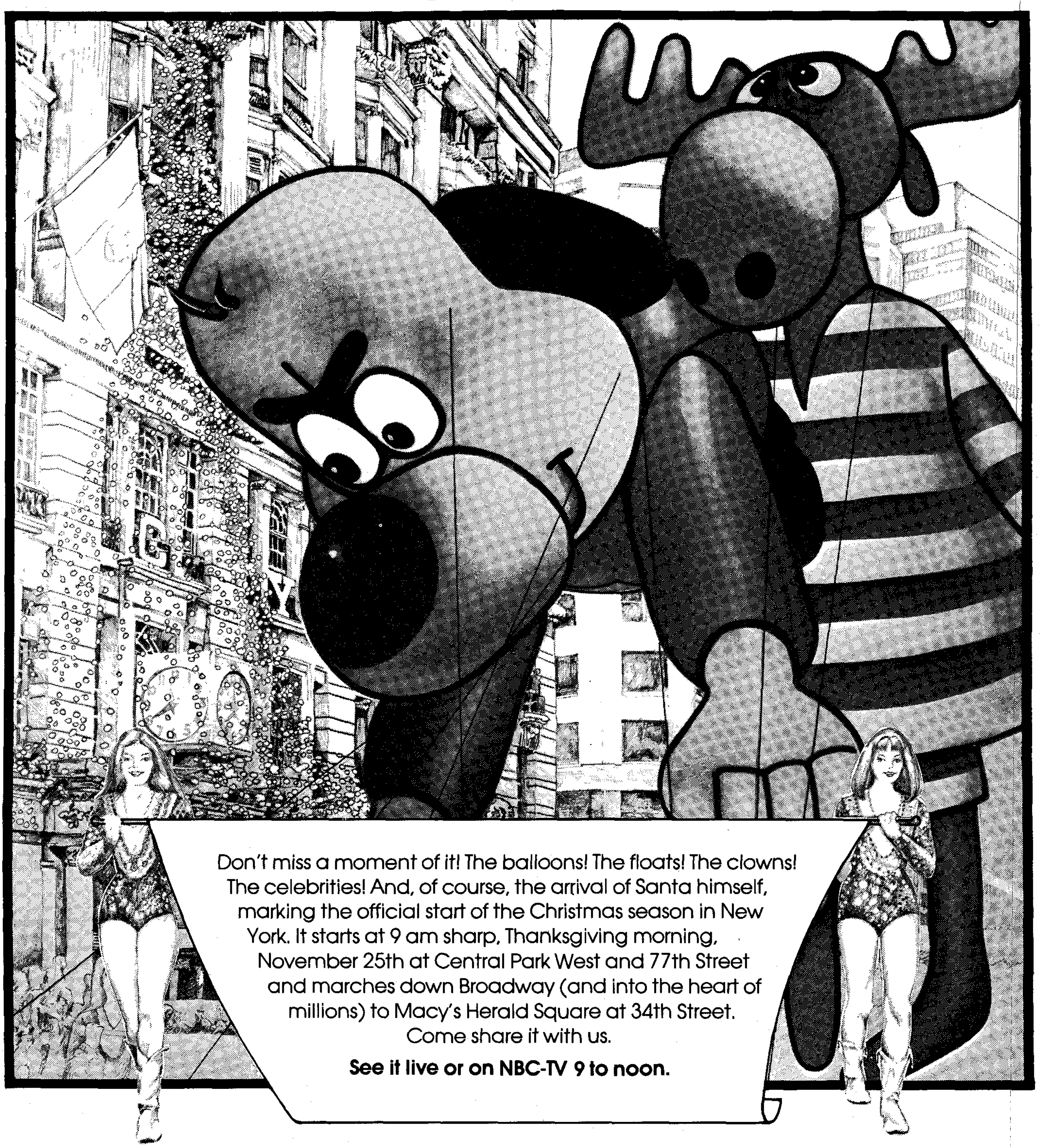


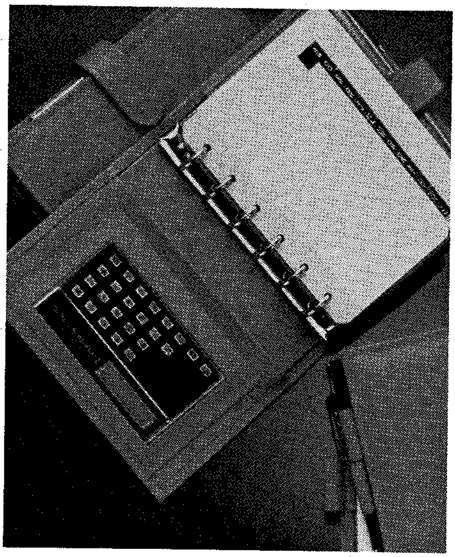
Don't miss a moment of it! The balloons! The floats! The clowns! The celebrities! And, of course, the arrival of Santa himself, marking the official start of the Christmas season in New York. It starts at 9 am sharp, Thanksgiving morning, November 25th at Central Park West and 77th Street and marches down Broadway (and into the heart of millions) to Macy's Herald Square at 34th Street. Come share it with us.

See it live or on NBC-TV 9 to noon.

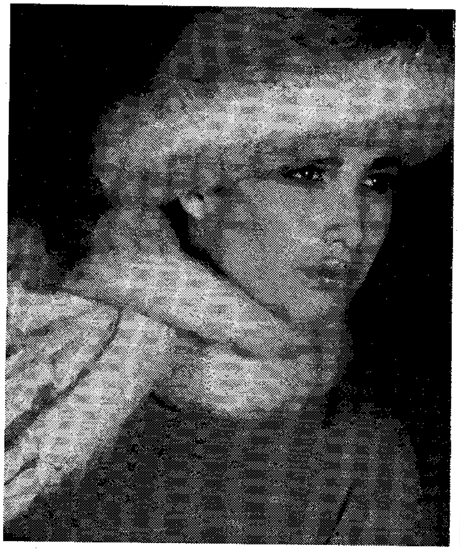
6 LITTLE LUXURIES FOR CHRISTMAS

Bonwit Teller's own 7-button-length pure cashmere knit glove in light grey, black, red, beige or white, 30.00 Gloves

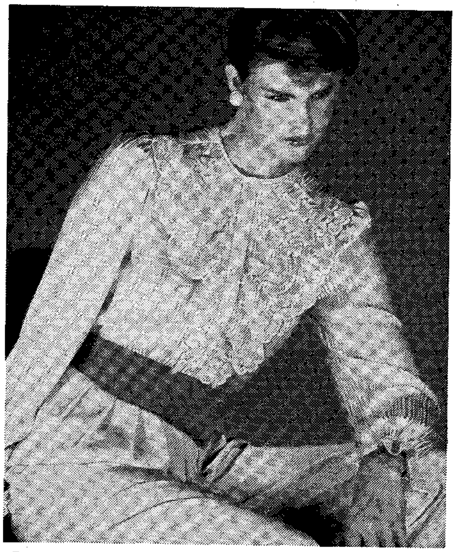
Memo pad, calculator & pen, 39.00 Agenda, addresses, calculator & pen, 58.00 Both in naked leather. Small Leather Goods



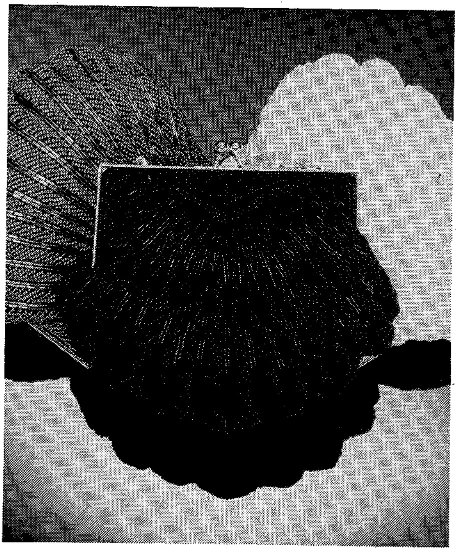
Adjustable bangle watch with quartz precision in a vivid navy or burgundy enamel; or silvertone/goldtone, 125.00 Jewelry



Spectacular! Our roll-brim mohair hat, 34.00 Fringed 52" scarf, 29.00 Soft multicolor, pink or black predominating. Millinery



Our ivory satin-stripe blouse for celebration. Lacy button front, wide jabot, cuff. Polyester for 4 to 14 sizes, 58.00 Blouses



The beaded shell-shape shoulder bag with chain. Elegantly rendered in black, bronze, gold, silver or in alabaster, 30.00 Handbags

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By Jesse Kornbluth

"My dear," says Diana Vreeland, "the first thing to do is arrange to be born in Paris. After that, everything follows quite naturally." What has followed for her is a life of classic anecdotes and unforgettably outrageous remarks, a life lived in the grand manner and with eccentric style. "I need a lot of fanfare," says Mrs. Vreeland, and today the fanfare is about her twelfth costume show for the Metropolitan Museum, "La Belle Epoque." Here, Jesse Kornbluth profiles one of our last great originals.

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By Anna Wintour

A three-part celebration of an era that, in fashion and the decorative arts, ushered in the twentieth century. First, a preview of the Metropolitan Museum's forthcoming costume exhibit. Then, on page 42, "A Backward Glance," modern interpretations of the Belle Epoque by Yves Saint Laurent. Finally, on page 46, "A Private Collection," a trove of Art Nouveau treasures.

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By Alexis Bespaloff

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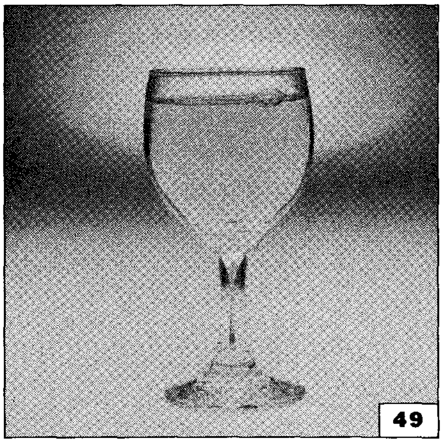

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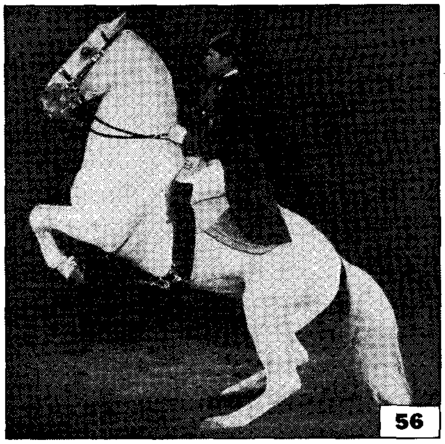

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By Tobi Tobias

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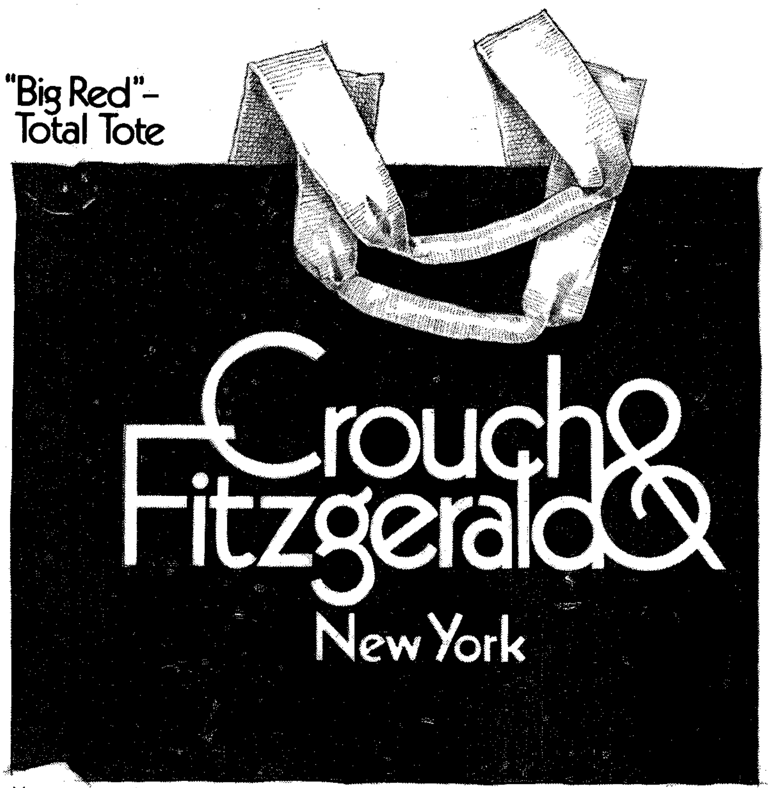

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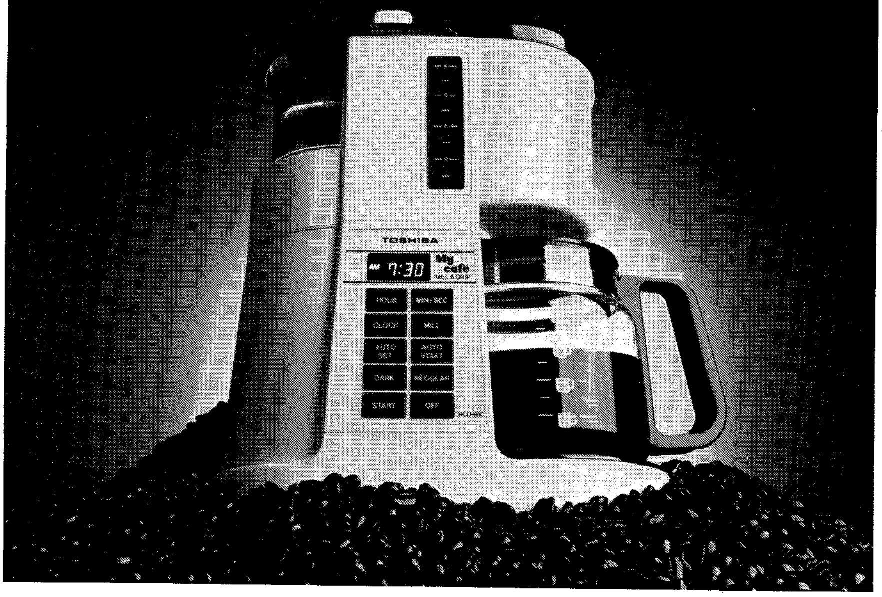

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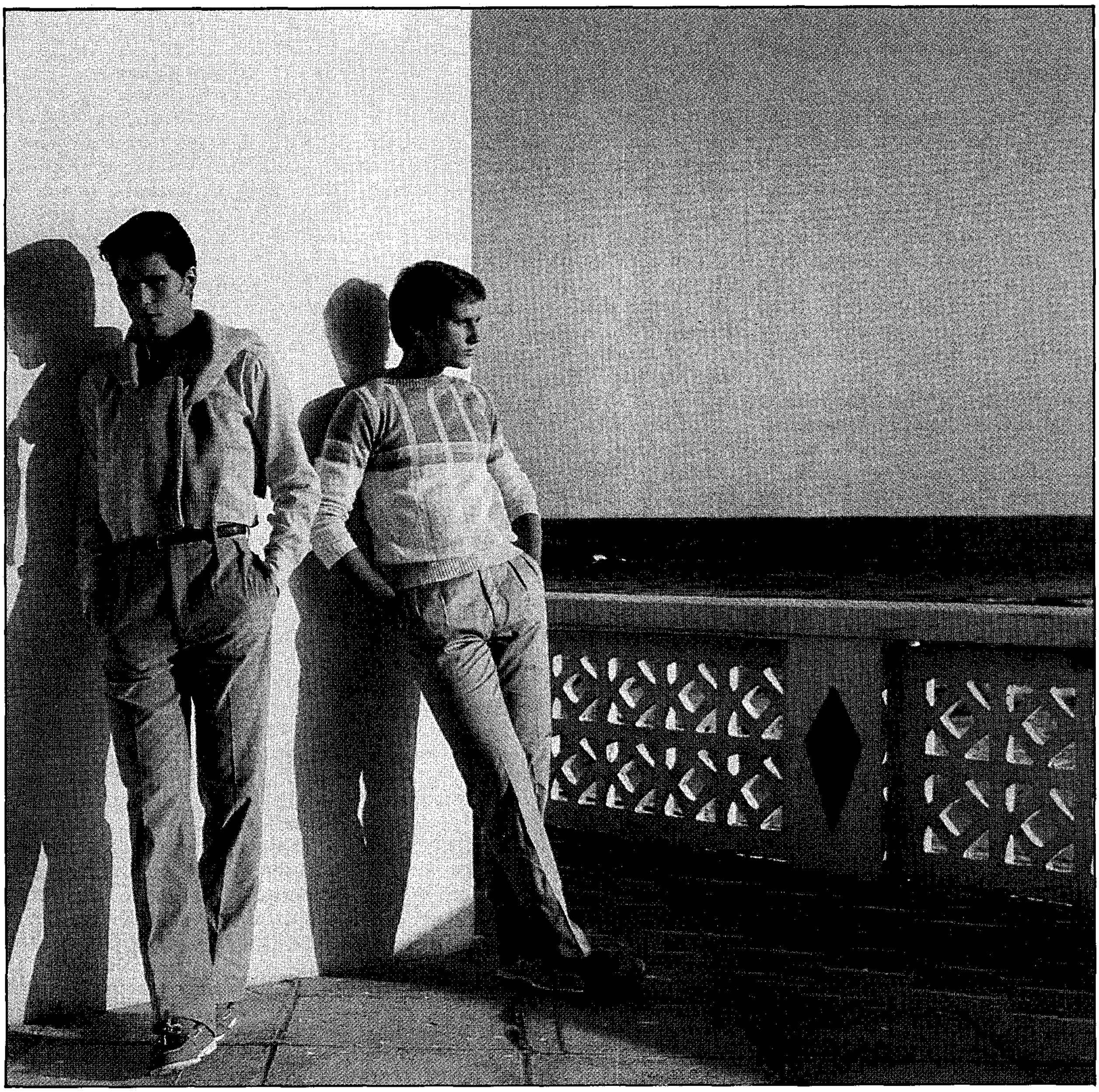

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LETTERS

More Frenzy

THE THING THAT I FOUND MOST SHOCKING about "Pre-Menstrual Frenzy" [by Jennifer Allen, November 1] was that the feminist movement is trying to discredit the whole issue. I consider myself a devoted feminist, have a demanding career with three men to supervise, and occasionally have severe bouts with premenstrual syndrome. I've been waiting a long time to sound off about this thing that a woman isn't capable of handling responsibility because of hormonal imbalances.

I firmly believe that men have as many hormonal and/or chemical imbalances/deficiencies that cause them to go through difficult times very similar to the symptoms of PMS. It occurs to me from time to time that men shouldn't be in charge of *anything*. I have seen men just about destroy companies because of mood swings they cannot control. I have worked for men who are (predictably) totally unapproachable and have to be circumvented for weeks on end. I have witnessed male supervisor types strip employees of every ounce of "face" in front of peers because they're having a "bad day." I'll tell you right now, I *never* treat my people poorly because of PMS difficulties.

So, no one will ever convince *me* that if a woman suffers from PMS she is not as intelligent or strong as a male counterpart. Personally, I think the feminists who are ashamed of the PMS issue are doing women much more harm than good.

Brenda Lagatta Riggs
Columbus, Ohio

RE YOUR INTERESTING ARTICLE ON PMS: The publisher for whom Dr. Ronald Norris has written his book is Rawson Associates, a division of the Scribner Book Companies, not Scribner's, which is another publishing division of the parent company. Since it is an enormously helpful book, we would like the readers of *New York* to be able to find it under the right colophon.

Eleanor Rawson
Executive vice-president
Rawson Associates
Manhattan

AS A PHYSICIAN ACTIVE IN TREATING pre-menstrual syndrome, I was dismayed and disappointed by your recent article. It seriously trivializes what has emerged as a major health issue and denigrates the good intentions of the great majority of the people who have been active in defining PMS as a serious disorder that needs further investigation and can, even today, be very adequately treated.

The article seems to emphasize the outdated notion that PMS is simply an extreme of an otherwise normal condition rather than a neglected medical disorder. This attitude denies the body of well-established medical statistics showing that PMS is associated with a number of serious disabilities.

The article further misleads in its depiction of our very well-defined program. Our patients are seen for three to four visits by a physician as well as three sessions with our nurse–health counselor, in addition to getting a PMS instructional book that is tailored to their specific health needs.

By not portraying and considering the fact that there is safe and effective treatment, the article does considerable disservice to the legions of women suffering from PMS and discourages them from seeking help.

Joseph T. Martorano, M.D.
President, PMS Medical Group
Manhattan

Jennifer Allen replies: Nowhere in the article do I denigrate the good intentions of those who are trying to define PMS. On the contrary, I think the story makes it clear that a definition of the syndrome will be most welcome when and if researchers are successful in their studies.

I suggest that Dr. Martorano look again at the medical literature on the subject, none of which "proves" what causes PMS, defines it except in hypotheses, or shows with any certainty what its consequences are. As stated in the British medical journal *Lancet* (December 19/26, 1981), "if we hope for progress in this area, it can come only from scrupulous examination of the competing theories, definitions, and therapeutic claims."

Finally, in none of the conversations with me or my editor did Dr. Martorano or the nurse who assists him in running the PMS Medical Group say that their patients see a physician for three to four visits. Dr. Martorano's feeling, which I heartily agreed with, was that extensive examinations weren't necessary or productive. The doctor knows that we checked our facts about his medical group with him, and they stand as printed in the story.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

The De Lorean Debacle

ON READING MICHAEL DALY'S ARTICLE "The Real De Lorean Story" [November 8], I was dismayed to see my name used in connection with an untrue story attributed to my so-called friends. My actions were not prompted by any spat over cats, nor were they hurried. My deep concern was for the Belfast factory and the British government's investment. Thousands of employees and many investors have been badly hurt by the failure of the De Lorean venture. Sadly, not least of these are the people of Belfast (historically one of the poorest areas in Europe). Their hopes were made to soar at the inception of this major industrial project. Surveys show that many of them can never expect to have a job again.

Two hundred seventeen million dollars were raised and spent on the De Lorean venture. At this enormous financial cost and huge price in terms of human pain, many lessons were learned. Some of these lessons must not be thrown to the wind. U.S. industry in Northern Ireland can and does work. Lear Fan, Ltd., is living proof of a U.S. company launched and successfully under way in Northern Ireland that was assisted in its development by the British government.

Those of us who have worked closely with John De Lorean will most certainly understand his zealous determination. While I do not condone his alleged actions, he has my profound sympathy.

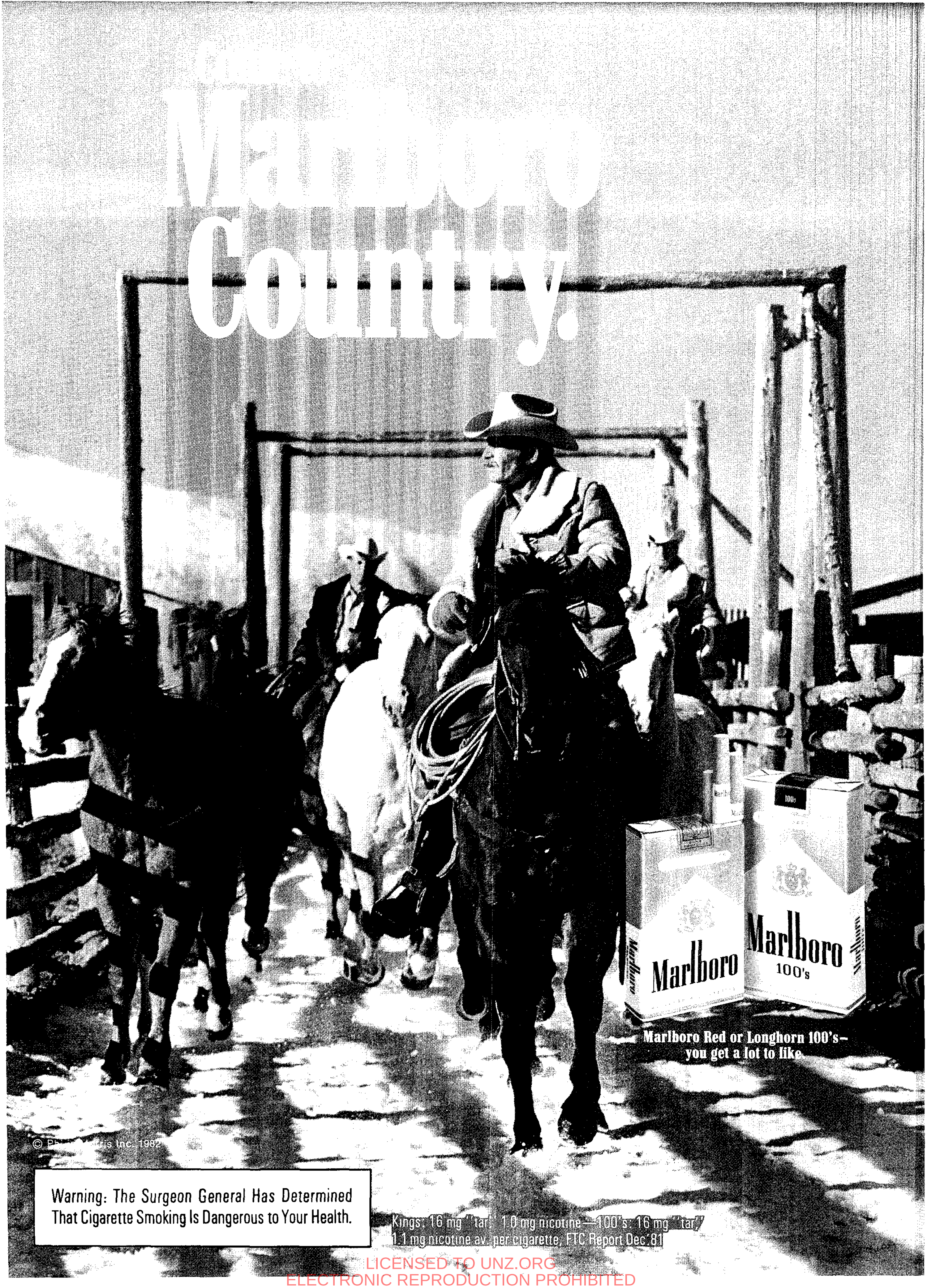
Marian F. Gibson
Former executive secretary to
John Z. De Lorean
Deputy administrator
De Lorean Motor Company
Manhattan

Nurses for Newborns

RE "THE CHILD-CARE PERPLEX" [BY JANE J. Young, October 4]: I am the owner of Ivy Crystal Maternity Service (527 Madison Avenue, New York, New York 10022; 759-9080), an agency specializing exclusively in newborn-baby care since 1947 and servicing the tri-state area on a six-day-a-week, live-in basis.

I have a registry of skilled nurses who specialize in multiple births (including quads), premature babies, and other technical special care, and whose salaries are comparable to or lower than those of nurses from other agencies you mention. I may be reached at any time of the day or night, seven days a week.

Rachelle Schottenfeld
President, Ivy Crystal Maternity Service
Manhattan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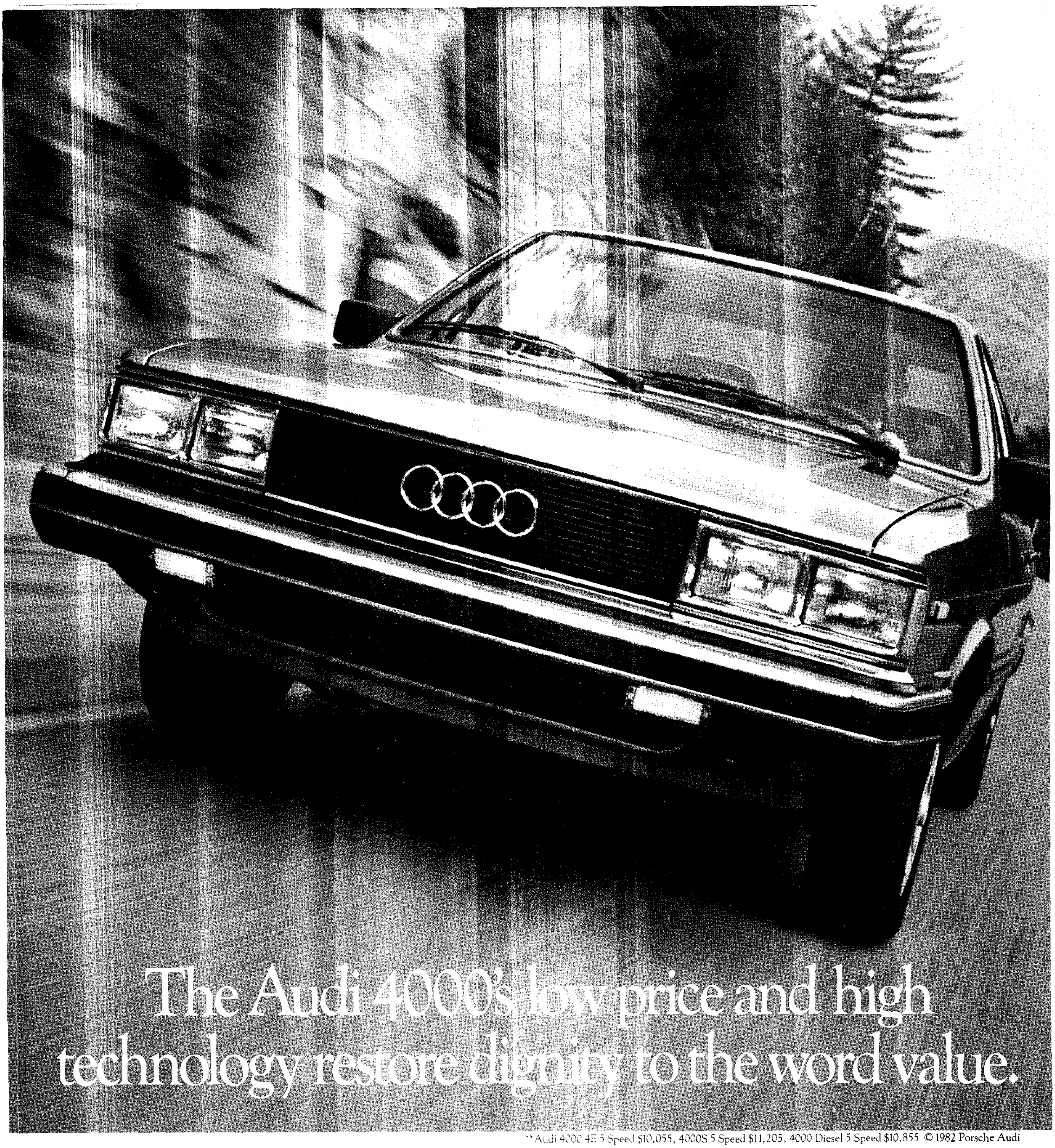
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INTELLIGENCER

WNBC-TV's Identity Crisis

WNBC-TV'S CHUCK SCARBOROUGH didn't have to look far to find that "successful business executive" whom he interviewed in a November 10 report on the Vietnam War: He was Bill Englehardt, the station's business-administration manager.

Nor was Englehardt—who told viewers that, as a veteran, he felt the war was "better off forgotten"—the only back-room employee to appear on recent Channel 4 news shows. Marty Wall, WNBC's assistant security chief, was shown at home, watching tapes of past Super Bowls, in a segment on the National Football League strike. "They asked if I would mind if they sent a crew up," he told *New York*.

And on September 28, WNBC's Anna Bond interviewed one of Englehardt's deputies, Mary-Sue Johnson, about the Sweet Adelines, a 33,000-member international singing organization, to which Johnson belongs. "We've had quite a few NBC people on," said Johnson, whose station affiliation, like Wall's and Englehardt's, was not mentioned. "I guess it saves time because you don't have to go searching for someone to interview."

A source at the Federal Communications Commission said the agency did not have a formal policy banning the practice, but added, "I could see concern over the lack of identification. It's not something we would urge."

A WNBC spokeswoman said, "If it's material to the story, NBC will disclose the identity of the [person interviewed]."

Social Notes From All Over

Broyles, Rosenthal: *"The food was quite good."*

TWO DAYS AFTER *Newsweek* hit the stands last week with a caustic piece on the New York *Times*, the magazine's new editor-in-chief, William Broyles Jr., kept a social date: lunch at the *Times* with the paper's executive editor, Abe Rosenthal, and assistant managing editor, James Greenfield.

Rosenthal issued the invitation before the story ran, though "not necessarily" before the piece was assigned, said a *Newsweek* source. The story suggested that the newspaper recently rallied to Jerzy Kosinski's defense because of the author's "friendship" with Rosenthal and with deputy managing editor Arthur Gelb.

"The food was quite good, and we had a friendly talk," said Broyles. Rosenthal and Greenfield didn't return *New York*'s calls. *Times* staffers told us that, before dining, Broyles and Rosenthal took an amiable tour of the paper's newsroom. "It was a great show of bravado, but we weren't sure on whose part," said one eyewitness.

BY SHARON CHURCHER

E.T.S.: Testing for Dollars?

PRINCETON'S EDUCATIONAL TESTING SERVICE—THE OUTFIT that puts together the controversial Scholastic Aptitude Tests—is now the subject of a tempest among present and former staffers.

According to documents obtained by *New York*, the embattled company—faced with rising costs, fewer grants, and a projected decline in the number of students taking the S.A.T.'s—has hired the Park Avenue consulting firm of Booz Allen & Hamilton to help it map a marketing strategy that is highly unusual for a nonprofit educational institution.

A confidential memorandum signed by E.T.S. president Gregory Anrig suggests:

☐ "corporate intelligence gathering" to find out what its potential clients want;

☐ efforts to lure "at least one allied health client from a major competitor";

☐ expanding the markets for testing police, firefighters, and correction officers;

☐ creation and marketing of various computer software programs in testing.

Though E.T.S. is best known for its work in academic testing, in recent years it has come to rely increasingly on revenues in more commercial areas, having devised questionnaires used to certify foreign-service employees, professional golfers, insurance agents, ship captains, realtors, barbers, and beauticians.

During this time, E.T.S. has often come under attack. The Nader organization has questioned its fairness and reliability, and the service has faced legal action on a variety of charges, including antitrust violations (involving selling the names of test applicants on its mailing lists) and allegedly having created racially biased tests. But the latest trend is, to some, the last straw.

"Even our harshest critics have said our research is good," said one E.T.S. senior staffer. "But now E.T.S. is the bargain basement of education. Even I don't trust its credibility anymore."

E. Belvin Williams, E.T.S. senior vice-president in charge of testing programs until he quit, in July, added, "Over the last half-dozen years, E.T.S. has changed from a place genuinely interested in education to just an ordinary company interested in money. It's no secret that the staff of E.T.S. is very uneasy about this business orientation. The real question is whether president Anrig leans so far in the direction of marketing that he loses sight of the educational mission of E.T.S."

Anrig said that won't happen. "I could not conceive of any test that would be pertinent to test the competency of a ditchdigger. If we were asked to devise one, I'd have to say no. E.T.S.'s mission is not just to sell testing to as many trades as possible." Does Anrig think E.T.S.'s direction threatens its credibility? "A not-for-profit institution in the economic climate of the eighties has to be more careful and deliberate in the way they allocate their funds for programs and services. E.T.S. does not have an endowment. We have no alumni to turn to," he said. **—Craig Unger**

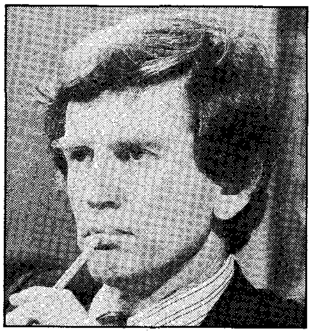
Photograph, center: New York *Times*.

Wrong Address For Hart?

PRESIDENTIAL HOPEFUL Gary Hart is developing an embarrassing tendency to shoot himself in the foot at key speaking engagements, say political insiders.

In New York recently for a closed-door address on defense to the prestigious Council on Foreign Relations, the Colorado Democrat "had the audience's jaws dropping open," said one source. "For example, he wants to de-MIRV U.S. and Russian land-based missiles, but he could answer none of the really obvious questions, such as how this would be verified. He said something like 'Well, I haven't really bounced this off the boys at C.I.A.' "

Some Washington sources contended that the New York speech was just the latest in a series of fumbling performances. In one Q.-and-A. earlier this year with the Washington *Post*, for instance, the 45-year-old senator, who is promoting himself as the most issue-conscious among prospective Democratic candidates for the White House in 1984, said "I don't know" when asked to characterize Cuba's political system.

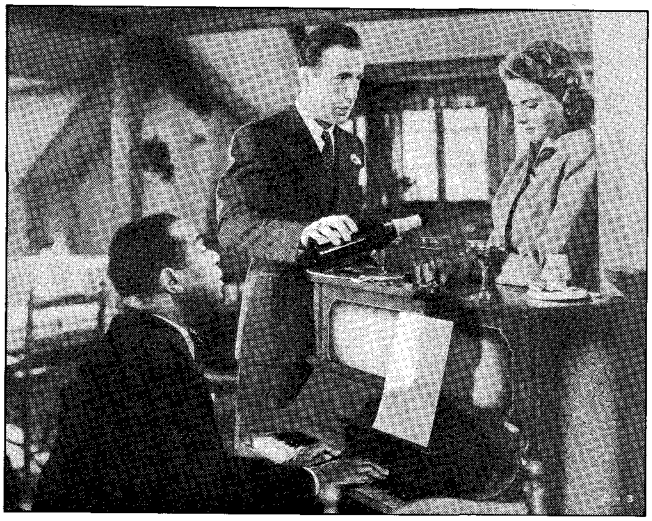


Hart: *Failure to communicate?*

"He does know his material, but he has a terrible communication problem," a Hart acquaintance told *New York*.

A Hart spokesman conceded that the senator "is more comfortable in small groups. But he doesn't consider the ability to give a speech to a crowded hall a necessary credential to being president."

Agents to 'Casablanca': We'll Pass



Don't play it again: *Mixed reviews today.*

Casablanca MAY BE A HOLlywood classic, but it wouldn't stand much of a chance in today's Tinseltown, according to an investigation by a Los Angeles writer.

Chuck Ross sent the script of the 1942 picture to the 217 agents suggested by the Writers Guild of America as go-betweens with the major studios, which won't read independently submitted projects. He called the work *Everybody Comes to Rick's*, the title of the play on which *Casablanca* was based, Ross explains in a story that will appear in next month's issue of *Film Comment*.

"Only 33 agents recognized what they were reading, and another 41 rejected it outright," he told *New York*. The Trejos Literary Agency, for instance, said, "Try for a script that has audience identification and one that can be filmed in the U.S.," while the Larry Karlin Agency said the project didn't "grab" it. Three agents told an astonished Ross that they'd represent him, but most of the others said they didn't handle unsolicited material.

"Hollywood agents don't know what's good. It's the same as with publishers," said Ross. Indeed, when he typed out Jerzy Kosinski's *Steps* and sent it to fourteen houses—in a widely publicized 1979 experiment—they all rejected it, including Random House, the publisher that had brought out the National Book Award–winning novel.

PMS Clinic Leaving Town

JAMES HOVEY, THE PREmenstrual-syndrome-clinic operator whose academic credentials were recently questioned in *New York* ("Pre-Menstrual Frenzy," by Jennifer Allen, November 1), has put his New York branch up for sale.

This magazine had reported that though Hovey claims a B.A. in public health from U.C.L.A., he attended the school for only one term and took extension courses. A subsequent *Village Voice* article charged that the self-styled "scientist and businessman," whose basic fee to PMS sufferers is $265, was concerned mainly with selling progesterone made by a firm he partly owns.

"I am going into the pharmaceutical business full-time," he told *New York* last week. "I don't think the publicity did [the New York clinic] any harm. I had been thinking about this beforehand." Hovey said he'll retain his PMS facilities in four other cities and added that he's offering his local office, on Third Avenue, for around $20,000 cash—plus a negotiable share of the buyer's gross over the next five years.

"The contract will insist they keep the same service that we have been providing," he said, "or we won't refer patients to them."

'My Favorite Year': How O'Toole Was Spared

My Favorite Year, THE smash M-G-M comedy about a heavy-drinking screen idol's TV debut, was originally heading toward a tragedy—until studio official Freddie Fields intervened.

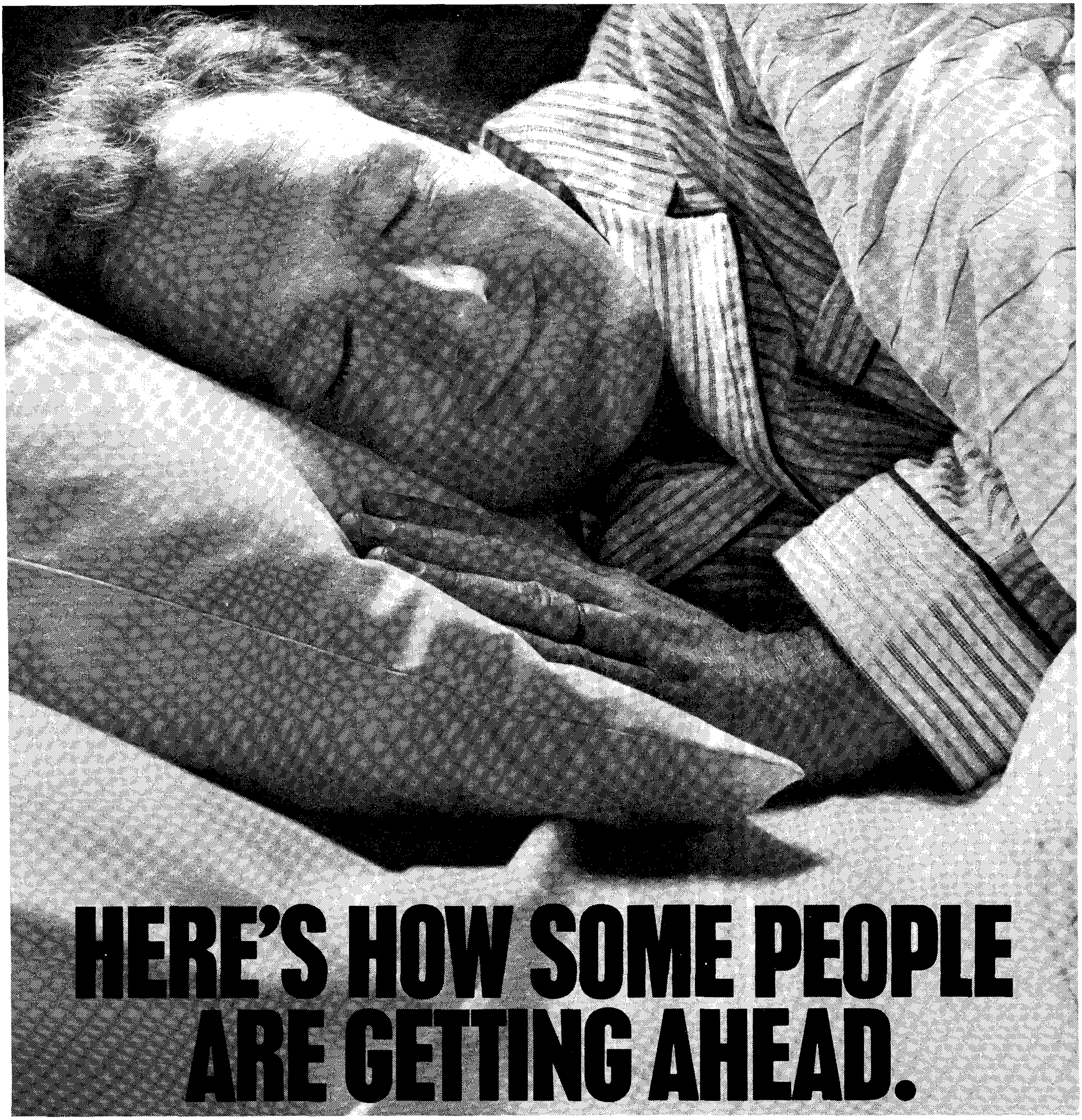
When Fields became M-G-M's motion-picture president, last year, the film's ending had been shot—showing the flamboyant Alan Swann, played by Peter O'Toole, in his grave, apparently the victim of alcoholism.

"[Another character] is pouring whiskey over it and says, 'I hope somewhere down there you're getting this,' " Fields said. "It was a very good scene, but not for a comedy." So the ending was reshot to show Swann in a triumphant TV appearance. Now Fields—a veteran producer before he turned studio chief—is taking an active role in other projects at his company, a move that has provoked some Hollywood sniping.

O'Toole: *Living legend.*

"*My Favorite Year* was a major contribution, but that involved a novice director," remarked an official at another studio. "It'll be interesting to see what happens if Freddie comes up against a Francis Coppola."

Photographs: top, Movie Star News; left, Wide World.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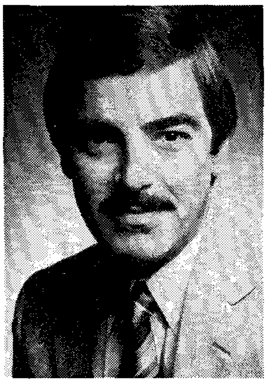

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The Bottom Line/Jack Egan

YOU CAN STILL REDUCE YOUR '82 TAXES

Eleventh-Hour Tactics

A NUMBER OF STEPS YOU CAN TAKE BEfore this year ends could reduce your 1982 federal-tax liability. The opportunities are larger than usual this year because of changes in the rules in both the 1981 and 1982 tax acts. Since tax rates are scheduled to decline in 1983, you can benefit by postponing income until next year, when it will be taxed at a lower rate, and by making expenditures and contributions now to reduce your 1982 taxable income.

As this is being written, President Reagan is considering moving up the effective date of the 1983 individual-tax cut from July 1 to January 1, and some congressional Democrats are talking of postponing it for six months or modifying it. Whatever the outcome for 1983, it still makes sense to try to reduce 1982 taxable income.

Of course, tax planning depends on your individual situation. But areas to look at include shifting money into Treasury bills or government bonds, exercising incentive stock options, taking capital gains or losses, and if you are planning to marry soon, waiting until the beginning of next year for your nuptials.

Most people don't schedule their weddings based on tax considerations, but a couple getting married in the closing weeks of 1982 should realize that they will be the ones making a wedding gift, and a quite substantial one at that, to the tax collector. That's because one's filing status for all of 1982 is determined by his or her marital status on the last day of the year. But if only one member of the couple is employed, marriage before year's end usually results in a tax saving. And a working couple that gets divorced before the end of the year will usually benefit, paying lower taxes.

The first step in year-end tax planning is to estimate your taxable income for 1982 and 1983. Try to determine as closely as possible what your salary and other income will be for each of the two years, after deductions. As the accompanying table shows, the marginal tax rate—what you pay for each additional dollar earned—will decrease for most taxpayers according to their brackets. Income that you can shift into calendar 1983 will therefore be taxed at a lower rate, and this could result in substantial tax savings. You may also want to take deductions this year rather than next, to reduce your 1982 tax burden.

Your Shrinking Tax Bracket

Married Taxpayer Filing Jointly

	MARGINAL TAX RATE	
TAXABLE INCOME	1982	1983
$ 20,201	25%	23%
40,000	39	35
50,000	44	40
70,000	49	44
90,000	50	48
110,000	50	50

Single Taxpayer

	MARGINAL TAX RATE	
TAXABLE INCOME	1982	1983
$10,000	19%	17%
30,000	40	36
50,000	50	45
60,000	50	50

Source: Peat, Marwick, Mitchell & Company

The experts at Main Hurdman, a large accounting firm, make several important suggestions when it comes to deferring income. "Do not overshift," they write in their annual summary of year-end planning hints. If you put off too much income until next year, you may wind up in a higher bracket, which is the last thing you want to do. Also, compare your effective tax rate for 1982—the percent of your overall income paid in taxes—with that for '83. Finally, don't limit tax planning to just 1982 and 1983. Taxes are due to decline again in 1984, so income you can push forward into that year will save you more. Given these caveats, a number of tax-saving moves can be made over the coming weeks.

If you are scheduled to receive an end-of-the-year bonus from your employer, you may request to have it deferred until the following year. It is best to make this request in writing to satisfy any future inquiries from the Internal Revenue Service. If your income is high and you're nearing retirement, you may be able to enter into an unfunded-deferred-compensation agreement with your boss. You could forgo a 1983 pay raise and instead choose to receive that money in payments after you retire. This pays off if your tax bracket will be lower after your retirement, as it usually is.

Another strategy is to take dollars that are earning daily interest in a money-market fund and use them to buy Treasury bills that mature after January 1. This defers your interest income. In addition, interest you earn on Treasury bills is exempt from state taxes. Main Hurdman also suggests that you might want to borrow funds to buy deeply discounted government bonds that mature in 1983 or later. These bonds have a current face value well below the 100 cents on the dollar you will receive when they are paid off. By borrowing, you can increase your interest deduction for 1982. Since the bonds are government-guaranteed, you can finance nearly 100 percent of the purchase, and you are deferring the income into a future year. If repayment occurs more than a year and a day after your initial purchase, you will be taxed at the far lower capital-gains rate.

If you want to purchase an all-savers certificate, you must do so before the end of 1982. You can earn up to $1,000 in tax-free income through such an account, or $2,000 if you file jointly, but the privilege expires at the end of the year.

Owners of public-utility stocks should consider reinvesting their dividends, buying additional public-utility shares rather than receiving cash. The single taxpayer can thereby exclude up to $750 in income; filing jointly, he or she can exclude $1,500.

There are also some very obvious ways to increase your deductions for 1982. Many people make charitable contributions toward the end of the year. You might double your contribution this year, spending now what you expected to give in 1983. Pre-payment of 1983 state income or local real-estate taxes will also reduce your taxable income for 1982, since they are deductible. Sales tax is deductible, too. If you plan to make a very large purchase early next year, such as a car, consider doing it now, to increase your 1982 deduction.

People who claim substantial itemized deductions or take advantage of investments with tax-incentive features will be subject to a higher minimum tax in coming years. The minimum tax is

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The biggest change involves incentive stock options. The law currently allows recipients of incentive stock options to exercise them without counting them as income. When the stock thus bought is eventually sold, profits are taxed as capital gains. As of next January, the difference between the option price of shares and their fair market value will count as income in calculating an individual's minimum tax. If you have such options currently available, you may want to exercise them before the end of this year.

Beginning in 1983, only medical expenses of beyond 5 percent of your adjusted gross income may be deducted. This year, the figure is still 3 percent. If you already have medical expenses above the 3 percent threshold but may not qualify for deductions next year, you may want "additional medical work performed and paid for in 1982," Peat, Marwick, Mitchell & Company suggests in its year-end tax-planning guide. Conversely, if you don't have sufficient expenses to claim a deduction for 1982, there is no point in hiking your medical expenses.

Should you anticipate a net capital gain in 1982, plan carefully before the end of the year how to handle that gain, Peat, Marwick suggests. One way to reduce 1982 taxes on such a gain is by deferring the sale until next year, or by making the sale now but receiving the proceeds in installments spread over several years. If you sell securities at a loss to lower your net capital gain and then buy them back within 30 days, you will be accused of making a "wash sale." The loss goes unrecognized by the I.R.S. If you sell just before the end of the year but the settlement date is after December 31, 1982, any gain is credited to 1983. If the transaction results in a loss, however, the sale is reported on the trading date, not the settlement date. The combined total of long-term and short-term capital losses can be used to offset capital gains. And even if you don't have any capital gains, you can still use capital losses to reduce your taxable income up to $3,000 in one year. But it takes $2 of long-term capital losses to offset $1 of ordinary income.

Next week I will look at the effect of the 1981 and 1982 tax laws on Individual Retirement Accounts, Keogh plans, and self-incorporated pension plans. ■

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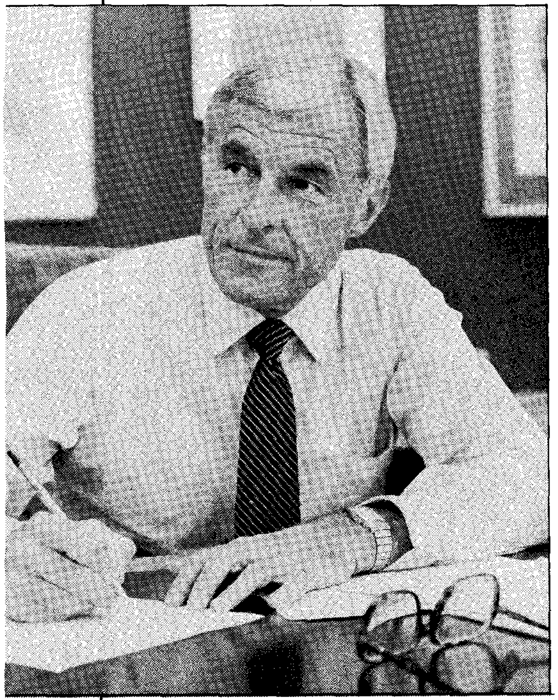
THE GRANT TINKER SHOW



Tinker: *"I attract the right creative people."*

NBC's Quest for 'Quality'

GRANT A. TINKER SHOULD HAVE BEEN ebullient, inhaling the compliments from advertisers at an annual conference in Palm Beach earlier this month. "A man of taste," they called him. "A class act." "Mr. Sensitivity." "The doyen of quality television." Even its "savior." Instead, the chairman of NBC appeared smooth, unruffled, unemotional. He knows the truth: that well-wishing won't ensure doing well in the ratings or on NBC's bottom line, and that the network has one monstrous climb ahead before it will begin to see daylight.

The climb is taking a whole lot longer than Tinker ever expected when, over lunch at Perino's restaurant, in Los Angeles, eighteen months ago, RCA chairman Thornton Bradshaw persuaded him to take over Fred Silverman's job. "It took NBC a long time to dig a hole this deep," a now wiser Grant Tinker says. "It's going to take a whole lot longer to get to the surface. I don't know how long."

The last eighteen months have not been fun, "not the way tennis is," though the 56-year-old Tinker can only play knowing he's irreparably harming his knee. The period has been—he searches for the word and comes up with something leaden—"interesting ... a challenge." Not exactly what you'd expect to hear from the dashing figure who, as head of M.T.M. Enterprises, produced *Rhoda, The White Shadow, The Bob Newhart Show, Lou Grant, WKRP in Cincinnati, Hill Street Blues,* and *The Mary Tyler Moore Show,* the last starring his onetime wife of seventeen years. But then, Grant Tinker is, above all else, a businessman, one who has made it to the top by mixing charm, creativity, taste, and self-effacement. He likes to say he's been "over-promoted into my present job." Sometimes the chairman doth protest too much.

Financially, NBC may be in worse shape than a year ago. Indeed, after three bad years, it lost 870,000 more viewers last season, its profits shrank to $48.1 million—less than a quarter of CBS's $299.6 million or ABC's $316 million—and it turned in the worst performance in the ratings of any network in 25 years.

Now it looks as if NBC's downward slide may have bottomed out, and not just, as some suggest, because there is nowhere left to go but up. It's still early in the season, but there are budding signs that the network once dubbed "Nothing But Catastrophe" may soon deserve a better name, and one forecast puts 1982 profits at $60 million—up about 25 percent. A lot rests on NBC's Thursday-evening gamble, a lineup it calls "the best night of television on television." A Grant Tinker creation, the Thursday schedule aspires to present more contemporary, realistic, urban "quality" programming, a new TV genre of verisimilitude.

Fame, for example, offers snatches of life at New York's High School of Performing Arts; *Cheers,* a sophisticated comedy, focuses on the motley and zany patrons of a Boston bar, and has been likened to *Taxi. Taxi* itself airs on Thursdays, too, rescued by NBC after its declining ratings led ABC to scuttle it. *St. Elsewhere,* one of whose producers is Tinker's son Mark, is a kind of *Hill Street Blues* set in a big-city hospital. It shows Tuesdays but belongs to the same genre. And *Hill Street Blues* fills out Thursday evening.

Fame, in its second season, has fared poorly—it is forty-first most-watched out of 74 prime-time shows and is garnering a 22 share (22 of every 100 TV's in use have been tuned to it). *Cheers,* in its premiere season, is doing even worse: No. 48, with a 21 share. *Taxi* is ranked No. 36, with a 24 share, *St. Elsewhere* is in fifty-sixth place, with a 21 share, and *Hill Street,* one of the network's leading shows last year, is in twenty-third place. It has a 29 share.

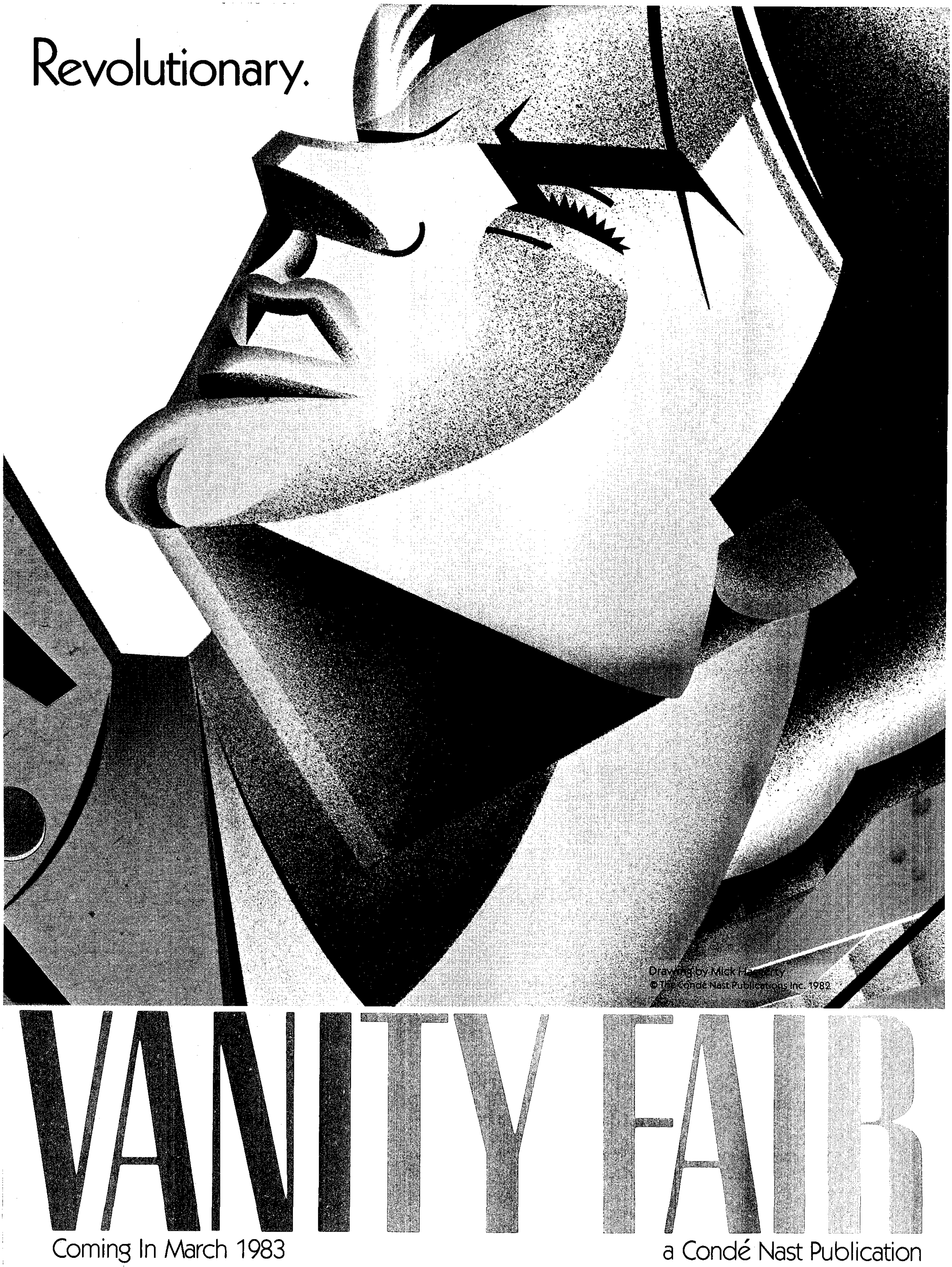
It is no ratings smash, but quality night *is* working by some criteria. It is a hit in "A" and "B" counties, those that demographers call "urban centers," though not in rural "C" and "D" areas. NBC is No. 1 in New York for the first five weeks of the season, standing 26 percent ahead of where it was a year ago in share points. It also ranks first in Chicago, second in San Francisco, and a close third in Los Angeles and Philadelphia. Not bad for what only recently has been called "the fourth network" (behind CBS, ABC, and Atari).

NBC is also attracting younger viewers with money to spend. While ABC is off 6 percent among 18- to 34-year-old women, and CBS is off 21 percent, NBC is up 14 percent for the season so far. When it comes to 18- to 34-year-old men—the most difficult audience to reach—NBC is up 12 percent. By contrast, ABC is down 9 percent, and CBS 21. NBC has gained ground with the help of professional sports. It got a boost when the World Series lasted seven games this fall, and it also has rights to next January's Super Bowl—which until last week was expected to be a total loss. But much of the credit for the network's increased strength belongs to its new programming.

The network has scored a specific demographic victory in the giant broadcast arena and has gotten people to think that a shift in the network's viewership may mark the beginning of its recovery. After all, ABC emerged from the ratings cellar ten years ago after its new comedy lineup began attracting "better" viewers. Whether "quality" programming can actually build and sustain an audience for NBC is the big unanswered question.

NBC's advertisers, like loyal fight fans rooting for the underdog, want the network to make it. So do many television critics, who hope that "slice of urban life" programming will deliver TV from its total reliance on canned-laughter situation comedies, sleek private-eye shows, red-neck-sheriff spoofs, car-crash carnivals, and shoot-'em-dead adventures.

Even NBC's rivals want the network to do well, though they don't think it's there yet. "NBC's new shows aren't doing what advertisers wanted, and even *Hill Street* isn't what it was a year ago,"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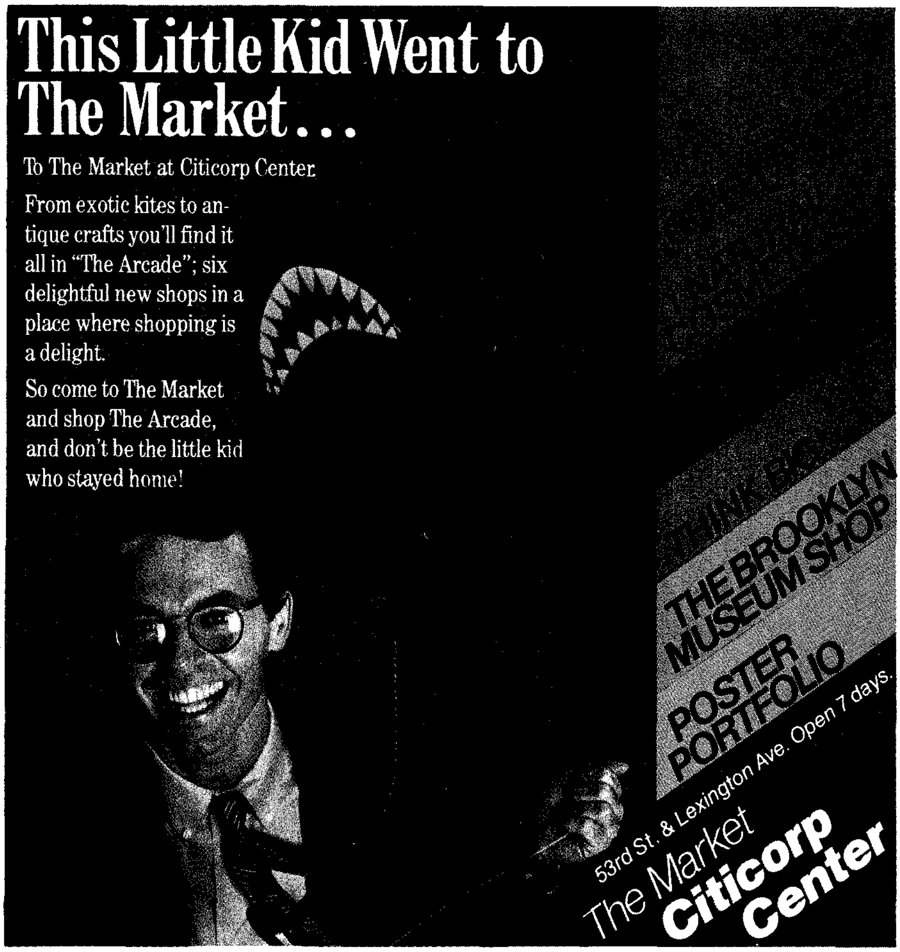

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says Paul Isacsson, head of sales for CBS-TV. "NBC has done well in New York, but that doesn't have anything to do with Omaha. We're hoping it does do well. If NBC is more competitive, it will keep pricing in the whole industry strong." The networks are, in short, panicked by the loss of viewers to cable, video games, and other forms of video entertainment. In the last week in October, network viewership reached its lowest point all season as only 48.7 percent of households with TV's had them on and tuned to one of the three networks during prime time.

Robert E. Buchanan, executive vice-president and head of media at J. Walter Thompson U.S.A., calls NBC's progress "significant. We look at overall numbers and ratings first, of course, but within that, demographics are vital. No advertiser buys households. We're concerned with *who* is watching. CBS will only guarantee the number of households. ABC will guarantee some demographics. But NBC, as the last-place runner, has *had* to guarantee demographics. This sign of life won't stir up the truck and horse-liniment guys—they don't care about the urban viewer—but a lot of advertisers do shop for a particular-quality audience. This is not going to have much immediate effect on prices; everything has been virtually sold out already. But it's very important for the future of NBC."

Some industry theorists speculate that the network won't even be around in five years, that its poor past performance has cost it its future. Others are more optimistic. "NBC certainly seems to be appealing to more of the viewers we're interested in reaching," says Allen Banks, executive vice-president of Dancer Fitzgerald Sample, the ad agency. "We have a hunch that they're not taking viewers away from *The Dukes of Hazzard* so much as bringing in people to the TV universe who weren't here before, light viewers who didn't watch much TV at all. Network television is going to continue to be a mass medium, but within that context advertisers are beginning to look hard at audience segments. We like the segments we think NBC is reaching."

"There's a positive feeling that's different from our reception last year," Robert C. Blackmore, head of sales for NBC-TV, confirms. "It will take a while for this network to build, but advertisers are demonstrating that they believe in our ability to build."

One very convincing factor is the chairman himself. A trim, manicured, and modest man, Tinker contrasts sharply with Fred Silverman, his portly, somewhat rumpled, and very boastful predecessor. Tinker is so laid-back, in fact, that some critics fear he doesn't have the punch to get NBC going. When

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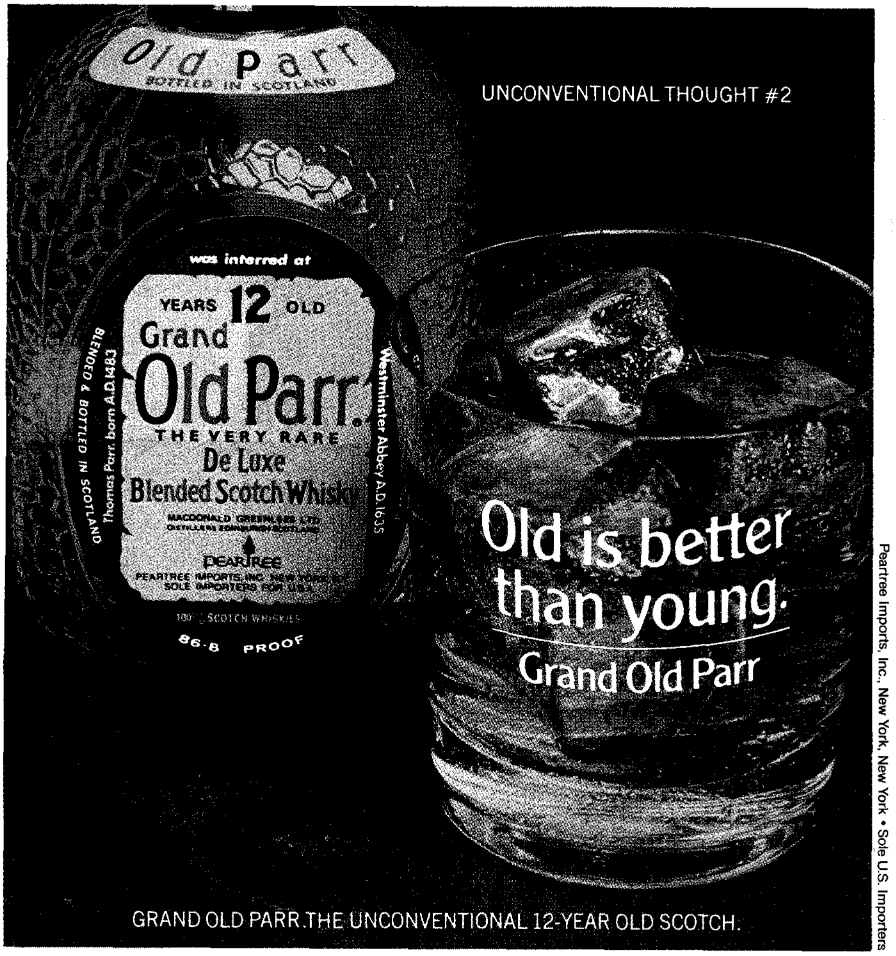
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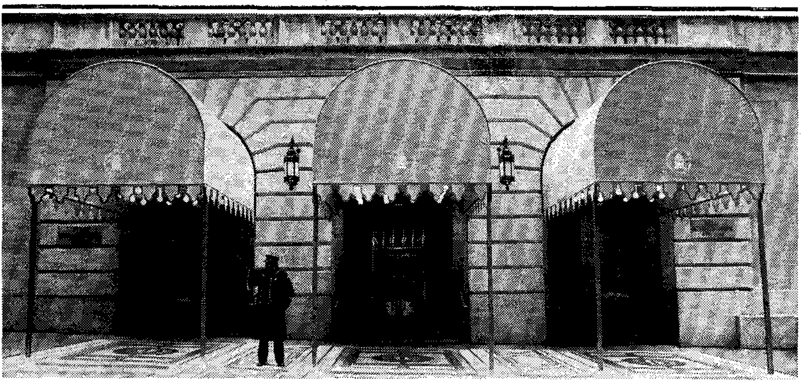

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he isn't speaking, he resembles a marine. His silver hair is close-cropped, his skin ever tan, his clothes impeccable. Grant Tinker is a natural, apparently at ease and in command in any situation. He knows how to work a room and an interview—though not, he confesses, a videocassette recorder.

"I enjoy watching younger dogs work on the new technology. I'm too old a dog to learn new tricks," he told a crowd of advertisers in Palm Beach who appeared to average over 50 years old. He is a master of repartee. At a photo session in Palm Beach, someone told Bud Rukeyser, an NBC executive, how much he looked like his brother. Rukeyser said that it was because they have the same mother and father. Commented Tinker, "That's old-fashioned."

When he strode into his hotel room for an interview with WPTV, the local NBC affiliate, Tinker greeted the host by remembering meeting him "a hundred years ago," and asked, "What are we going to talk about?" "NBC, you, the future of television," the man replied. "Gee, I was hoping to talk about something I knew," came the response. Later, on a buffet line, he was asked what he called smoked salmon (this was, after all, Palm Beach). "Pink," he answered.

Tinker is a Mr. Nice Guy whom NBC staffers have taken to calling "Uncle Grant." He is also the personification of candor, a virtue that works wonders for him. "I get a lot of mileage out of the mystique that I produced the M.T.M. shows," he says. "But my real talent is that I attract the right creative people. I don't know if we've accomplished that much, but we've made some progress, and we're beginning to see signs. In the big markets we're No. 1. That means a lot to our own stations, and it's a harbinger of things to come. I subscribe to the city mouse–country mouse theory, that city folk spot things, including good programming, first. I don't get hung up on being in the top ten. I don't mean to sound like I'm not a businessman—I am—but if we find our audience, we're doing our job. You can't force a good show down people's throats if they don't want it.

"If I had to choose between a better show—you can't say 'innovative,' that's too much of a word—and one that worked in the ratings, I'd have to go with the ratings. I no longer have the luxury I had at M.T.M. of programming for myself. We've got to fill a schedule seven nights a week. Not that we'd look for the lowest common denominator, but we can't forget that we are in broadcasting, which means going for as many viewers as we can possibly get. What we're trying to do is have it both ways. Our dream is to have quality programs that succeed. We may find that it's the impossible dream." ■

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The National Interest/Michael Kramer

DENSE-THINK ON DEFENSE

The Garwin Critique

RONALD REAGAN SAYS HE WON'T COMPROMISE; other politicians, including prominent members of his own party, say he must. Everyone is talking about the defense budget, but no one is doing much about it.

At the beginning of last week, the chairman of the House defense-appropriations subcommittee, Representative Joseph Addabbo, of Queens, vowed to cut $34 billion from the Pentagon's $249.5-billion wish list. Within a day, Addabbo was beaten. "We're very conscious of the Communist threat," explained Charles Wilson, a committee member from Texas. And so, one after another, they defied their chairman and voted in favor of the president's favorite toys—the MX missile, the B-1 bomber, and two new nuclear-powered aircraft carriers. Addabbo says he'll fight all over again in the full committee next week. And then, if that fails, he'll try once more in early 1983, when the new House will have 26 additional Democratic members.

No doubt Ronald Reagan won't have changed by then—no matter how many Democrats there are. "Compromise," said Reagan in New Orleans last week, does not mean "incremental retreat on principle."

But that's exactly what it should mean, says Senate Budget Committee Chairman Pete Domenici, a New Mexico Republican. Unemployment has "reached a point where it is politically unacceptable." To get a handle on the deficit, says Domenici, even defense must forfeit its sacred-cow status. At the very least, say other senators, like Ernest Hollings, of South Carolina, defense should be trimmed to make up for the decrease in inflation.

Before taking office, Ronald Reagan had been content to call for a 5 percent increase in defense spending—after inflation. That figure was upped to 7 percent for political reasons. Jimmy Carter, in his final days, had adopted the 5 percent figure himself. The president-elect listened to his advisers: It just wouldn't do, they said, to have Ronald Reagan simply echo his predecessor's suggestion. And now, with inflation under control—at least temporarily—that 7 percent has become 10 percent. You might think Ronald Reagan would revise his absolute numbers downward to account for the decline in inflation. You'd be wrong. The president wants his original defense numbers to prevail. If he gets what he wants, defense spending will increase beyond even the Pentagon's wildest dreams.

Physicist Richard Garwin: *Re-examining the MX.*

"We're fighting the same fight again," says a senior White House aide, one of the few who urged defense cuts last year. "But just like before, Cap [Defense Secretary Caspar Weinberger] still has the president's ear. And Cap ain't budging an inch. He wants it all. He's been totally captured by the Pentagon types he was sent to control. I wish we could get a guy like Garwin to lecture the president for a few days, but we'd never get him past Weinberger and the service brass."

Garwin again. Sooner or later, when defense is the topic, the conversation gets around to Garwin.

Richard Garwin is a small, kindly-looking man of 54. He speaks softly and almost always with a smile. He has thick, strong wrists and a barrel chest. He doesn't pay a great deal of attention to his clothes. He has a forehead the height of Mount Rushmore, and his brown eyes are barely visible behind his glasses. He has a job other physicists fantasize about. He works *at* I.B.M. and sometimes *for* it. He is free to roam, and often does. "I invent things," says Garwin. He is currently perfecting a "gaze-controlled" computer terminal. Instead of typing something in, the operator simply looks at a menu of offerings on the screen. By focusing on a particular item, the operator tells the computer what he wants.

Garwin is also a defense consultant—a very special one. He was a longtime member of the President's Scientific Advisory Committee, until Richard Nixon disbanded it ("a real shame," says Garwin. "No president has had really adequate scientific advice since"). For years he helped establish the targeting priorities for America's nuclear arsenal—the list known as SIOP, the Single Integrated Operating Plan. He is a prominent member of JASON, a group of 40 or so of the country's top scientific brains, who retreat each summer to La Jolla, California, there to brood about weaponry and nuclear power for the Defense Department. Edward Teller, the father of the hydrogen bomb, credits Garwin, then in his early twenties, with developing the blueprint (in just "a week or two," says Teller) that made the bomb work. Enrico Fermi, the first man to achieve the controlled and continuous chain reaction of the atom—and a physicist well acquainted with the scientific giants of the twentieth century—once declared Garwin to be "the only true genius I have ever met." "That's always been very embarrassing," says Garwin—and when he says that, it is easy to believe he means it.

By all accounts, Garwin is infinitely patient with the ignorant, and he is forever appearing before congressional committees to explain why the military's insatiable appetite for new technology is often the worst thing for the country. And he is the first person to admit that he is often ignored.

"It's getting worse," says Garwin. "The Reagan administration's new proposals create new constituencies for those proposals. It's hard to find a congressman who doesn't have powerful people in his district eager for the weapons the Pentagon says it *must* have. Then, on top of this, there's the Reagan view that we won't be perceived as serious about defense unless we're seen to

Photograph by James Nachtwey/Black Star.

The View From HOUSE BEAUTIFUL

October 1982

Alone in the Field

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D. Claeys Bahrenburg, Publisher

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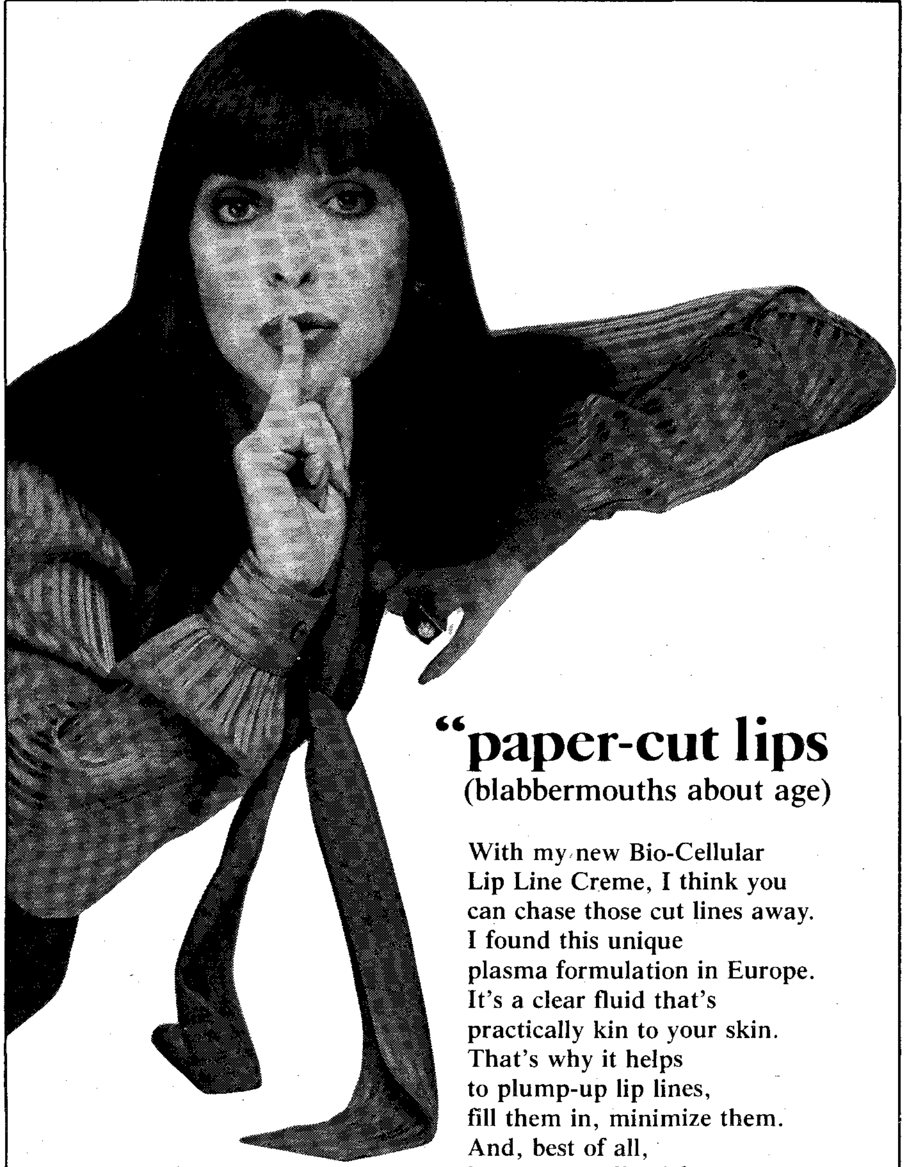

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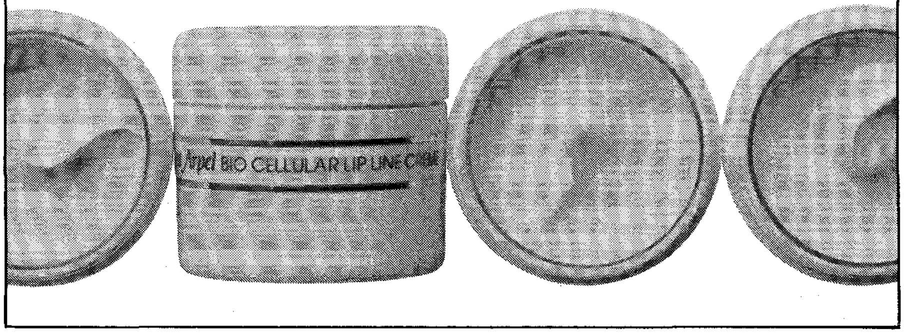
Adrien Arpel



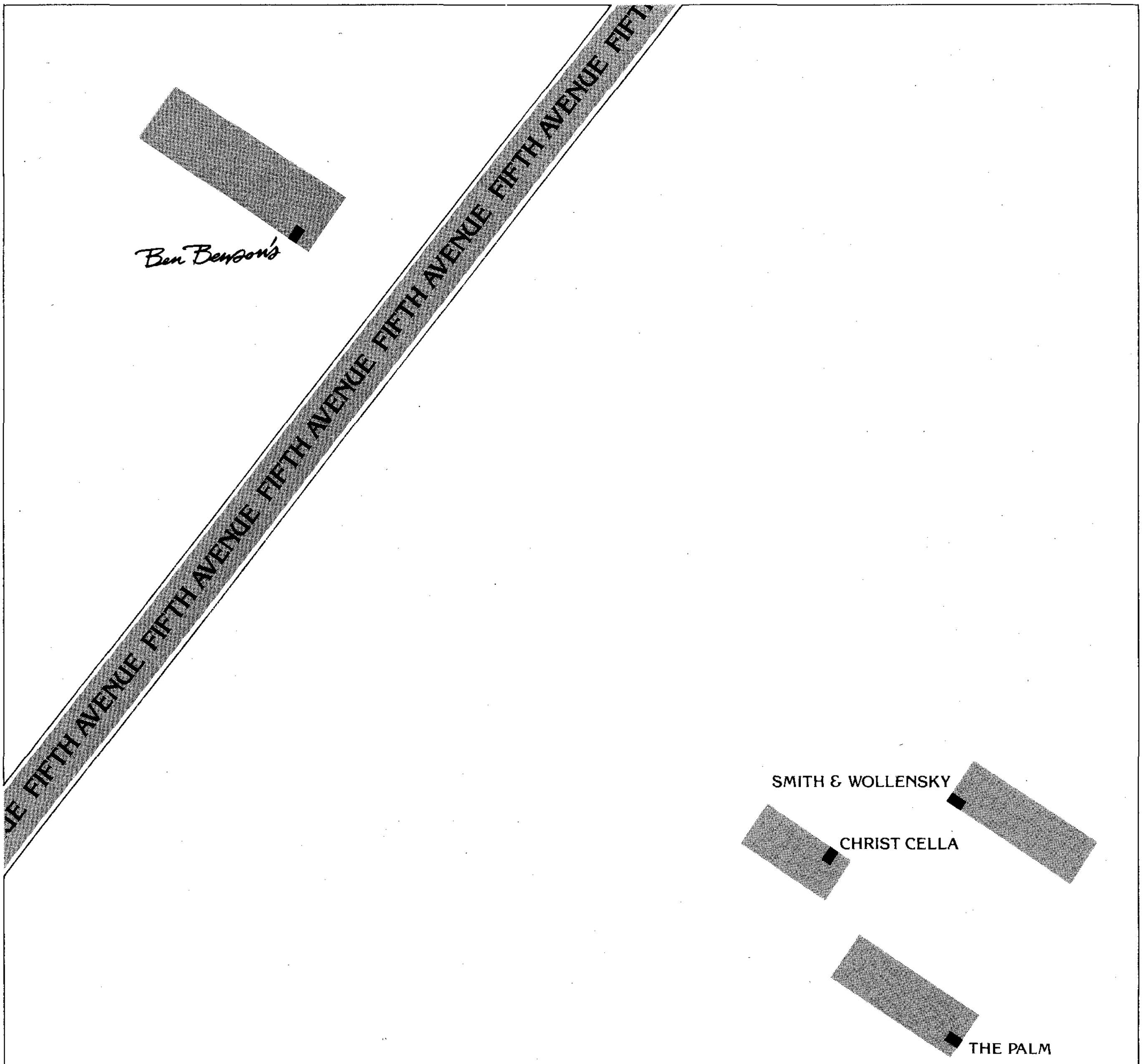
be spending more money. The Soviets must hold us in contempt for this view. They can look behind the numbers to see what we're buying with all those dollars. So the real question, can we have a better defense for less money?—the answer to which is yes—is a question that the Reagan people dismiss out of hand.” Listening to Garwin deplore the billions thrown away annually by the military, it is easy to envision John Houseman testifying in favor of the Pentagon: “They spend money the easy way. They waste it.”

These days, the object of Garwin's disfavor is the MX missile—and especially the Defense Department's plan to group the missiles together in a formation dubbed “Dense Pack.” The Dense Pack idea is only the latest “best basing mode” put forward by the Pentagon. “For years,” says Garwin, “the military has been saying that this or that deployment scheme is the best. Then these ideas are shot down, and a new one comes along and it too is called the absolute best basing mode. Right now the Pentagon is in a panic. It's running out of ideas about where to put the MX.”

The protective theory behind Dense Pack is called “fratricide”—a notion that holds that when an incoming enemy missile explodes even a fraction of a second before its companion warheads, the tardy missiles will be destroyed by the first explosion. “There's nothing wrong with the theory,” says Garwin, but Dense Pack is still “dumb.” Why? “Because it can easily be defeated. First of all, it is not impossible to coordinate all the incoming missiles so that they don't kill each other off. And if it turns out you can't guarantee *that,* then you can go for earth-penetrating warheads that won't explode until they're underground—near the target silos. That way, the first explosions won't wipe out the ones that come later. But the Pentagon doesn't want to hear any of this.”

In fact, as Garwin says, the military is way beyond rethinking the MX. “There's really no reason for the MX in the first place,” says Garwin. “It's come about because the Pentagon has said the existing Minuteman force is vulnerable. But it isn't. And even if it were, it could be made relatively *in*vulnerable by simple measures.” Garwin has advocated placing small explosive charges a mile or so from the Minuteman silos. When the enemy missiles approach, those charges would be detonated, thus crippling the incoming warheads before they hit. “They don't want to discuss that either,” says Garwin. “It's too simple and too cheap. It doesn't go toward perpetuating the missile industry with a new generation of missiles—weapons we don't need.”

Having argued against the MX, Garwin is now arguing for an alternative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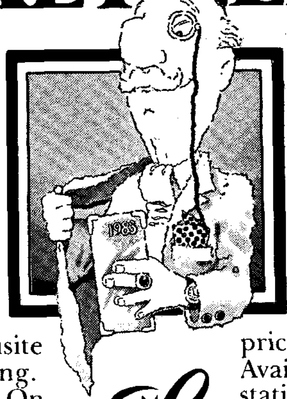

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basing system. "I'm not being inconsistent," he says. "I've said—and others have said—that the MX is ridiculous. The Pentagon still says it wants it. When it insists—and when Congress won't stand up and kill the program, as it should—it then becomes my job to think of the *really* best way to do it. It's like what a plastic surgeon does. He's there to do the job. He can say to the patient that he doesn't need the surgery, that he looks fine the way he is, but if the patient insists, then it's the surgeon's responsibility to do the job. The point, though, is that objective evaluation should really count for something. In other words, after you've done the work and said this is the best way to proceed, you must still be able to reserve the right to say the thing isn't needed. And that's where we fail. We don't do that. We're not honest."

After acknowledging that failure, Garwin moves to his idea for the best way to base the MX—if it must be deployed at all. "I favor the SUM system," says Garwin. "I'd put the MX on small, non-nuclear submarines that would operate relatively close to the American coast. Submarines are the only truly invulnerable weapons system. But the Pentagon is against this plan because it wants a land-based missile in order to have the Triad [the stationing of land, sea, and air nuclear forces] survive. Now, it doesn't matter to the military that the Triad is no longer required for the nation's defense. They want it because that's the way things have always been done. And that's what the defense contractors want, because they've concluded that the Triad alone will permit them to keep the arms industry booming. So, you see, there's no consideration of what's truly the best way to do the job—just what's best politically. Unfortunately, the way things are done now leads to madness and inefficiency. It should be stopped—the money can be used in better ways—but there haven't been enough voices saying 'enough.' "

One way to stop the MX—and the B-1 bomber, which Garwin believes is another unneeded system in the age of cruise missiles ("as the Falklands proved")—would be to put Garwin in charge. "I'd like to be secretary of defense," says Garwin, "but I never could be. Too many people know that things would be different."

What about simply getting an audience for Garwin with Reagan and Weinberger? After all, Garwin and his like-minded colleagues are not left-wing peaceniks (Garwin, by the way, voted for Reagan and calls himself a conservative) but practicing scientists who are responsible for most of the American weapons that *do* work. Well, as Garwin would say, the chance is so small, he'd probably have to pull out his pocket calculator to compute it exactly. ■

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IN AND AROUND TOWN

By Ruth Gilbert

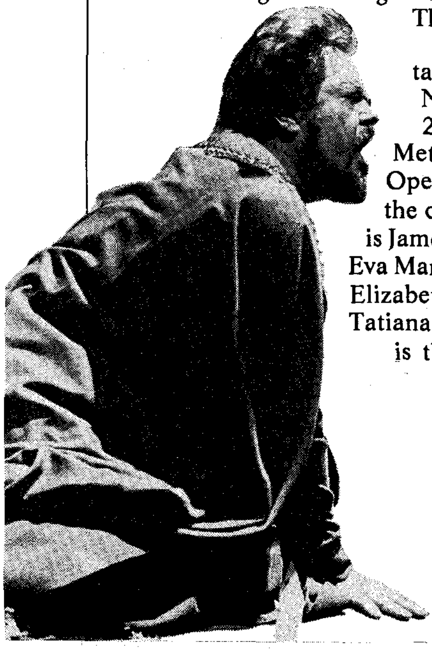
November 22 through
December 1

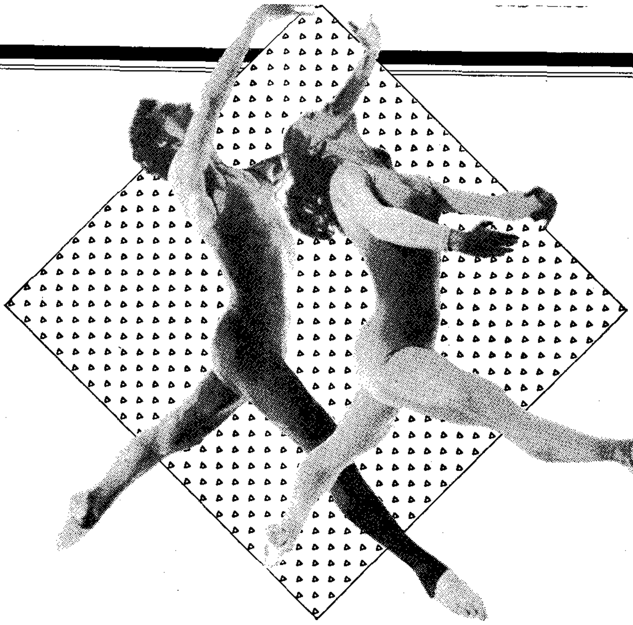
S	M	T	W	T	F	S
	22	23	24	25	26	27
28	29	30	1			

To the small fry, an important element of Thanksgiving Day is the Macy's Parade. It begins at 9 A.M. November 25, at 77th Street and Central Park West, marches down to Columbus Circle, and continues south on Broadway to Herald Square, followed by Santa and his reindeer. If you're afraid of a little fresh air, you can watch the parade in its entirety on Channel 4.

Pilgrim's Progress

Here's a scene from Wagner's *Tannhaeuser,* with Richard Cassilly as the fallen knight seeking redemption. The season premiere takes place November 25 at the Metropolitan Opera House, the conductor is James Levine, Eva Marton sings Elizabeth, and Tatiana Troyanos is the Venus.



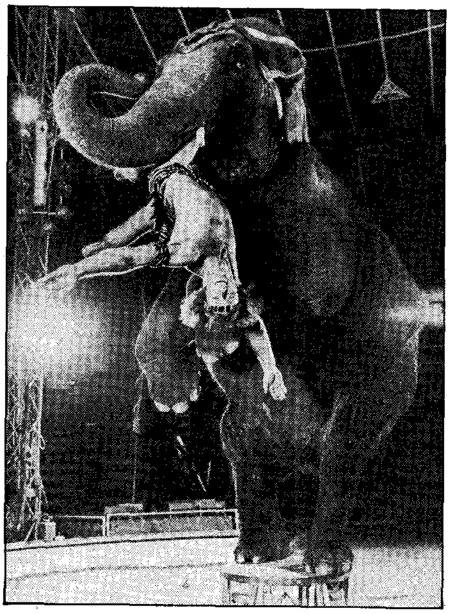


Feet in the Clouds

The José Limón Dance Company has been performing for 35 years and will be celebrating its anniversary at the Joyce Theater November 30 through December 19. At left are Jim Clinton and Nina Watt in Carla Maxwell's *Sonata.*

Business as Usual

Angela Lansbury stars as a woman who takes over the family business from her despotic husband (John McMartin) in *A Little Family Business,* a new comedy adapted by Jay Presson Allen from a French play. It begins previews November 26 at the Martin Beck and will open December 15.



The Mouthpiece

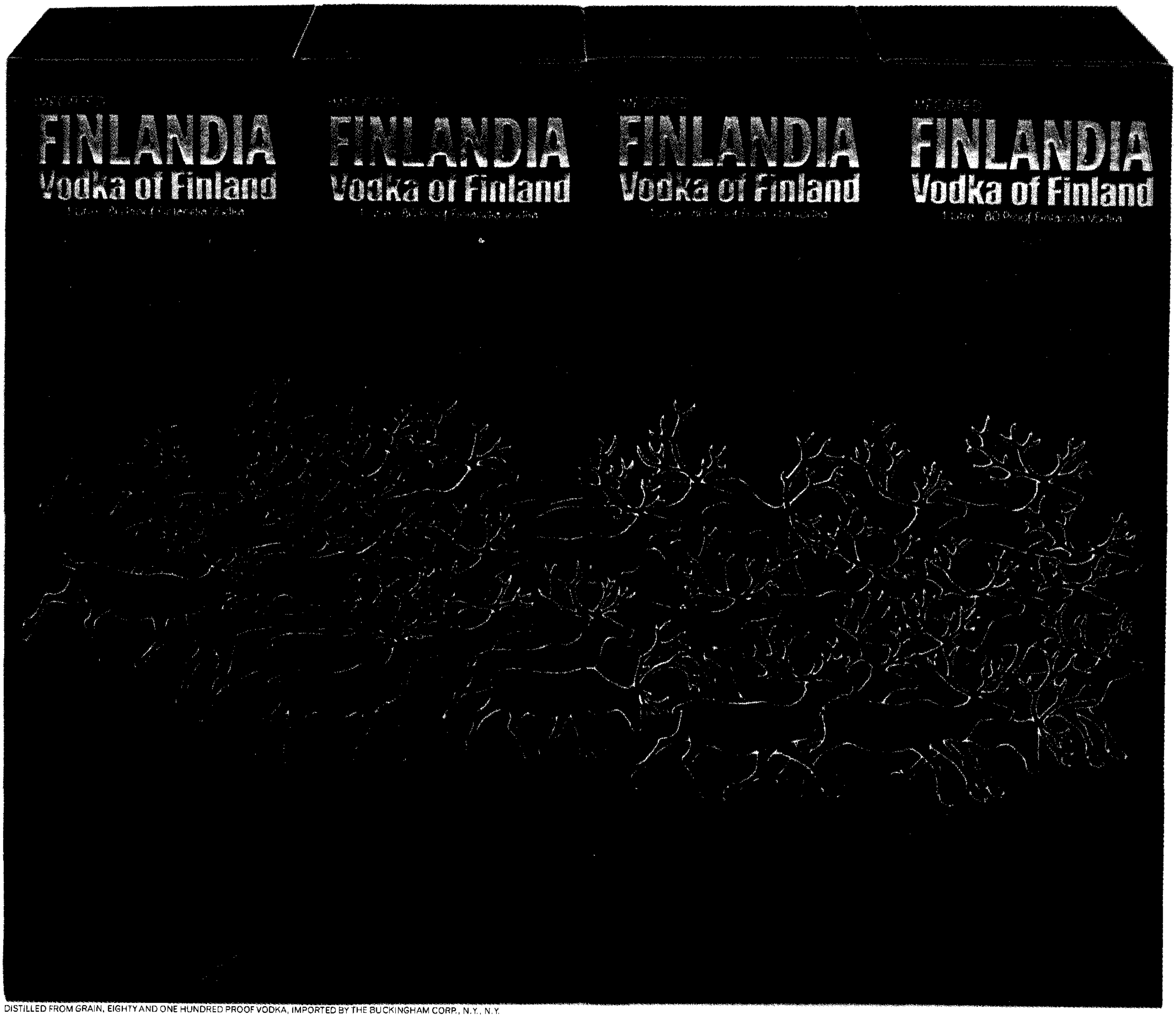
The Big Apple Circus, our city's own European-style one-ring show, returns to Lincoln Center for its month-long gala winter season, ending January 2. The handsome elephant means no harm to that man; they're fond of each other.

The Family Way

Eugene O'Neill's autobiographical drama *Long Day's Journey Into Night* will be presented with a cast of black actors; Ruby Dee plays the drug-addicted mother (below with Peter Francis-James as her sickly son), Thommie Blackwell is the older brother, and Earle Hyman the father. See it on Cable TV Arts channel November 23 or 27 at 9 P.M.

Photograph, top: Tom Caravaglia.

Look for reindeer bearing gifts.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The Empress of Clothes

By Jesse Kornbluth

SOMETIME IN THE PAST DECADE, A PARK AVENUE MAtron went blind, regained her sight five years later, and in her eagerness to catch up on the culture she'd missed, called upon her worldliest friend.

"You know everything, Diana, you're so *au courant*," she said. "Would you take me to a movie?"

Mrs. T. Reed Vreeland agreed, and the two women—both in their seventies—went off to see a film that is one of Mrs. Vreeland's favorites.

It was *Deep Throat*.

The film had scarcely begun when the matron started to howl.

"I can't watch! I can't look!" she cried. "Diana, why have you taken me to this?"

"Listen, Cora," she snapped. "You haven't seen anything for *five* years, you've been *blind*. Don't you think you ought to see something you've never seen before?"

The butler at the luncheon where Mrs. Vreeland told this story is said to have dropped his tray at this remark. As for the guests, none spilled so much as a drop: To know Diana Vreeland even slightly is to know that her stock-in-trade is the fantastic anecdote, extravagantly told.

Like, for example, the time she was lunching with friends at Maxim's and a cockroach jumped onto her plate, and she leaped up, struck a pose, and began singing, "*La cucaracha, la cucaracha* . . ." Or the time a Customs inspector's decision to go through her luggage inspired her to crack, "Darling, if you want to see how the other half lives, come into the city and I'll show you!"

Everyone who knows her, it turns out, has Diana Vreeland stories, and in almost all of these stories she is wickedly funny, rarely cruel, never less than provocative, sometimes even brilliant. These stories have one denominator: None of them has anything to do with modern life as it is commonly lived. In these anecdotes, Mrs. Vreeland is always having dinner with Greta Garbo or rushing off to the movies with Josephine Baker and her cheetah or leaning in as Jacqueline Onassis lights her Lucky Strikes.

So numerous are these rarefied stories that it is difficult not to regard Mrs. Vreeland as a living mannequin, the last survivor of an era when women in black cartwheel hats with bird-of-paradise feathers took tea in the Bois while swans floated by. This is not accidental—Diana Vreeland values a now unaffordable standard of attractiveness above all else. A few years ago, her grandson, who is not exactly a slob, cut his hair short. He quickly discovered that this was not an unimportant matter when Mrs. Vreeland shouted at him what might be her motto: "*There's enough ugliness already in the world! Why add to it?*"

THIS PASSIONATE COMMITMENT TO THE EPHEMERAL has found its ultimate expression—and its ultimate audience—at the Metropolitan Museum of Art, where, on the evening of December 6, 750 people will pay $500 each to attend a dinner celebrating the opening of her twelfth show, "La Belle Epoque." Thanks to the attention Mrs. Vreeland has brought to the Met's Costume Institute, the dinner was oversubscribed even before the invitations went out. "People start calling in August," says Mary Sykes Cahan, the museum official in charge of the evening. "I sweetly say that a table is $5,000, and they sweetly send in their checks."

By now, it is clear, this dinner is more than the undisputed Party of the Year. For those who care about such things, it is a kind of final examination, where what's left of Society mingles with what's left of Fashion for the benefit of the *Women's Wear* photographers. A few weeks later, in the pages of *W*, the guests get their grades: stars for the winners, designation as "Fashion Victims" for the losers. Diana Vreeland, dubbed "Big Chief Forever" by *W*, has no fear of scorn.

Mrs. Vreeland has been ill this fall—her annual bout with bronchitis, a bit more severe this year because of her refusal to cut down on her smoking—but she has every intention of making her patented grand entrance at the reception for her show. As is her custom, she and Bill Blass will begin the evening with a double consommé in the red chintz "garden in hell" living room that Billy Baldwin created for her. In the limousine, she will check her face to see if it can possibly hold just a little more rouge. Then, as the paparazzi immortalize her, she will stride confidently to her place in the receiving line and, with the perfect manners that have dazzled Society on two continents for six decades, make her guests feel very, very welcome.

Voltaire believed that the secret of being a bore is to tell everything. So does Diana Vreeland. The partygoers will see nothing of the enormous effort this performance requires—"and it's going to stay that way, I hope," she told me.

And yet, not three weeks earlier, Mrs. Vreeland had told me that if I really wanted to find out about her, I should avoid the swells she dines with and talk to the people she's worked with—people who, as she must know, have a very different set of stories to tell. These stories also have a shared denominator: that abrasive, erratic, sometimes impossible

Photograph by Priscilla Rattazzi.

Diana Vreeland in her Park Avenue apartment.

Party talk, keep talking party talk: *Making an emphatic point to Lord Snowdon at a Whitney opening.*

Diana Vreeland is also a very shy, exceedingly vulnerable woman who works not because it is chic but because it pays.

The need for a salary is not something Diana Vreeland hides. In fact, she's obsessed with it. She will tell you, long before you ask, that the only reason she started working at *Harper's Bazaar* upon her return to America in 1937 was that she and her husband found New York so much more expensive than her beloved London and Paris. Within seconds of that admission, however, she's off on another anecdote: When she arrived in New York, she was so unaccustomed to life without her Bugatti and chauffeur she'd tell the cabdriver to wait outside the restaurant while she had lunch.

One story invariably leads to another, and in the blur of laughter, the point of her 45 years at *Harper's Bazaar, Vogue,* and the Met is obscured. For the fact of the matter is that Diana Vreeland, though fated to be remembered as a high-society fashion oracle, has, all these years, been one of our greatest actresses, systematically parading her precariously luxurious life as a way of earning her daily madeleine.

TO DIANA VREELAND, THERE'S NO MYSTERY ABOUT her half-century in the spotlight. "My dear, the first thing to do is arrange to be born in Paris," she says. "After that, everything follows quite naturally." Not only did Diana (she still says it the French way) accomplish this, she also managed to be the daughter of Frederick Dalziel, a wealthy Scottish banker, and his socialite wife, Emily. Little Diana watched Diaghilev and Nijinsky chat in her parents' drawing room while Vernon and Irene Castle demonstrated the Castle walk, moved to New York when she was eight, spent only a term at the Brearley School, and was whisked off to Wyoming to wait out a polio scare with Buffalo Bill Cody.

As Gertrude Stein used to say: Very interesting if true.

Diana Vreeland inspires so many apocryphal stories it is difficult to know which ones not to believe. Her exact age is unknown—"Whatever age you are, you're older than you ought to be," she says—and even so seemingly verifiable a fact as her birthplace is somewhat suspect, due to her shaky command of what she insists is her native tongue and her penchant, when the mood is upon her, for inventing a childhood spent in Vladivostok and Cairo. Her younger sister, Alexandra, who lives in London, is all tact on this subject. "I'd better leave memories of childhood to Diana," she says. "Sisters remember things differently."

On one thing the sisters agree: Diana thought that she was "the most hideous" child in the world and that Alexandra was a beauty. "But from a very early age," Alexandra is quick to add, "Diana was by far the most *attractive.* At sixteen and seventeen, all the boys were around her—she didn't require a conventional prettiness."

In 1923, she met T. Reed Vreeland, a tall, impeccably dressed Yale graduate who was the first man to equal her father's elegance. The next year, they married and moved to Albany, where Reed learned the banking business and the couple had their first child, Timothy. In 1929, they moved to London, had a second son, Frederick, and lived luxuriously, unaffected by the Depression. To amuse herself, Mrs. Vreeland claims, she did all the reading her brief encounter with formal education had failed to provide, opened a lingerie shop that specialized in black underwear, and trained with a troupe of chorus girls.

All that may be. Reliable observers confirm a more enduring truth: that the young woman whose earliest childhood memory is of her mother coming in from racing in a gold-embroidered satin coat trimmed with white fox—"*Appalling,*" she thought, even then—was beginning to rival her mother's exoticism. She painted her front door red, never appeared in public before noon, was very, very popular in London and Paris, and was, therefore, completely crushed when Reed was transferred to New York.

But it was Mrs. Vreeland's great good fortune, not long after her repatriation, to be spotted at a dinner dance by Carmel Snow, the editor of *Harper's Bazaar.* The next morning, Snow rang her up and asked her to come in for a chat. It was, Mrs. Vreeland recalls, the first time she had ever been

Photographs by Sonia Moskowitz.

The chat goes on and on: *Head to head with Japanese designer Issey Miyake at Studio 54.*

in an office—a real possibility, considering that Reed would never allow any conversation about business at home, and to this day his widow doesn't know exactly what he did for a living.

A week after her international flair won her a job on *Bazaar,* however, Mrs. Vreeland says, she attempted to resign. "I said, 'I can't *stand* these days, I just can't *stand* them! I'm so *tired* all the time!' And the managing editor said, 'Why are you so tired?' I said, 'I can't go from eight o'clock breakfast to 8:30 dinner with nothing to eat.' She said, 'Why don't you have *lunch?*' It's true—*absolutely* true—and it rather changed my life."

WHAT WAS TO CHANGE HER LIFE EVEN MORE was the acquisition of a column. Entitled "Why Don't You?" it proposed all manner of nonsense to financially strapped readers who were desperate for fantasy—though not necessarily such fantasies as "Why don't you wear bare knees and long white knitted socks as Unity Mitford does when she takes tea with Hitler at the Carlton in Munich?" Journalism so magnificently fatuous is always an event, and Mrs. Vreeland's reputation was ensured. Soon enough she was fashion editor of *Bazaar,* a perch from which she would discover Lauren Bacall and Halston, popularize the turtleneck sweater, and, at the height of World War II, induce thousands of her readers to trade in their shoe coupons for ballet slippers.

Those who had been admitted to the Vreelands' first New York home were hardly surprised by anything she did. "There were blackamoors all over the place, and cows' horns with silver openings for snuff, and paper-white narcissus in salad bowls," Edward Warburg recalls. "Later, when she and Reed got a summer place in Brewster, there was a mantelpiece of shells. The walls were fuchsia. There was a statue of Neptune with ivy growing out of the navel. When she traveled in Europe, she brought her own crêpe de Chine sheets for the wagons-lits. And, of course, she always had an original way of talking. I had the Picasso *Blue Boy* then, and my son was a baby. Diana said, 'I never know—which one is the Blue Boy?' "

None of this style and influence translated into cash. From 1937 to 1962, the year she left, Mrs. Vreeland's salary at *Bazaar* remained the same—less than $20,000. And her husband, who had no money of his own, never succeeded in making any. "Reed was always about to make a million dollars," Billy Baldwin recalls. "He had the richest friends, men who made fortunes—Reed just never got around to it."

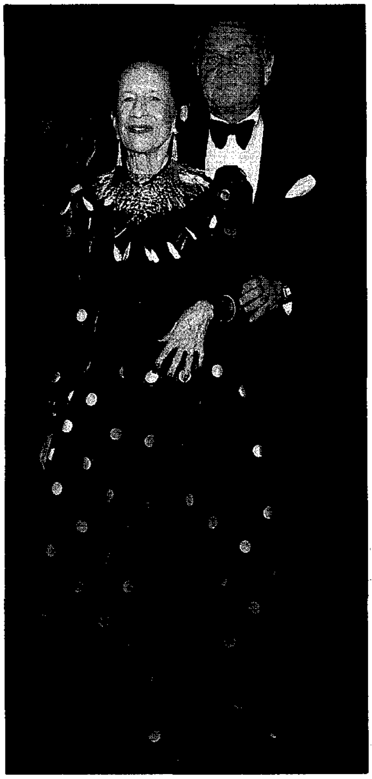
So when the Vreeland boys went off to Groton, they went on scholarship; when the Vreelands moved to 550 Park Avenue, it was to a smallish two-bedroom flat. "Her only eccentricity was *neatness,*" Baldwin says. "One closet in her bedroom was for shoes—she'd buy shoes, have them polished and treated, and not wear them for years. Because a seamstress came in and made dresses for her, we put in an elaborate lighting system over her closet door. She was not a capricious client."

Still, a woman whose ideals are "entertainment, pleasure, and *variety*" does not do well on a fixed income, and Mrs. Vreeland soon discovered that New York was not London. "When I was living in London, if you were sufficiently well-born and well known, you could mount bills *forever.* 'Never pay the tailor, it's very much to your credit,' and all that," she says, describing how she came to be in such debt that for three years she had to account for every dollar.

If her friends knew of these troubles, they didn't learn about them from Mrs. Vreeland. For one thing, she does not believe in the efficacy of sharing her problems with others. For another, her domestic luxury continued unabated—while she took her morning bath, a devoted maid would remove the sheets, press them, and put them back on so Mrs. Vreeland would never have to see her bed mussed up. From time to time, there were opportunities to go into businesses bearing her name, but she invariably steered clear of them. "When they want to overpay you," she says, "there's usually a reason, don't you think?"

When Mrs. Vreeland became editor of *Vogue,* in 1962, she

"...The Castles danced in her parents' house;



Clotheshorses: *With Bill Blass.*

announced that she didn't intend to change the magazine in any way. Whereupon she discarded her snood, dyed her navy-blue hair black, and, just as everyone knew she would, promptly set about changing *everything.* Cutting up pictures of models and pasting the parts together so one's stunning legs would be paired with another's blade-thin arms, drawing on her global network of friends to keep her posted on the latest and strangest doings of the international fashion set, and turning, ultimately, to her own febrile antennae for editorial guidance, not only did she revitalize a magazine, she established her legend.

This legend, not surprisingly, has more to do with Mrs. Vreeland's unprecedented approach to editing than with the results she produced. Never arriving at *Vogue* until at least noon, she would sweep past her three secretaries into her red office, settle herself on the inner tube she used as a chair cushion, sniff the air to make sure the Rigaud candle was burning and the vaporizer was on, and then, ready to do battle, shout, "Miss! Miss!" A secretary condemned to anonymity would hustle a model into the office. Then the editor, who always wore a cashmere sweater that exactly matched her skirt, would study the model to see if she had enough "pizzazz." If she did, Mrs. Vreeland would command, "Now ... walk across the *moors!*"

This performance, which caused her to be caricatured in books (*The Bell Jar*) and movies (Kay Thompson shrieking "Think pink!" in *Funny Face*), actually began much earlier in the day, when one of her secretaries interrupted her 8 A.M. bath to get a morning's worth of marching orders. And she could often be found in photographers' studios long past midnight, supervising the endless reshoots that her perfectionism demanded. "I'm looking," she said, "for the *suggestion* of something I've never seen."

To keep her spirits up, she would fortify herself with what she described as a "fighter's lunch." In her darkened office, with the door closed, she'd consume a peanut-butter-and-honey sandwich on whole-wheat, ice cream, and a shot of scotch. Then, instead of coffee, she had herself injected with vitamin B-12. Her only known grievance was with the ice cream, which she once sent back with a memo attached. "The dessert came in a ball," she wrote. "It was a *bore* to eat."

Simply reporting fashion, she thought, was even more of a bore. *Creating* it, however, was another story, and by the mid-1960s she had transformed *Vogue* into a magazine that featured outrageous models wearing clothes that couldn't be bought in stores, or, if available, couldn't be worn on the street. Seventh Avenue was less than pleased. "One day I was in her office with Nicky de Gunzburg," a former colleague recalls, "and Diana asked, 'Oh, Nicky, what *is* the name of that designer who hates me so?' Nicky said, 'Legion.' "

Reed Vreeland—"the platform on which she danced," says her grandson—died in 1966. His widow held true to her code of privacy (there was no funeral), and she returned immediately to work. After her husband's death, she consoled herself with younger, less traditional, and less critical companions. She was seen out more, photographed more—she became good copy. A few years of this and the woman and her persona merged; "Mrs. Vreeland" became, finally and forever, an oracle.

Her memos were still instant collectibles—Kezia Keeble, her assistant at that time, cherishes a critique of the gold-vest craze that reads, in its entirety, "In this hour of gold galloon, one longs for one black pearl or the Niarchos diamond"—but these views were becoming unaffordable. The couture was dying, "anti-fashion" fashion was the rage, the magazine's advertising revenues were plummeting, Seventh Avenue had to be pacified. "*Vogue* decided it wanted to go middle-class," explains Andy Warhol, an authority on that subject. Whatever the reason, Mrs. Vreeland was fired in 1971.

Kenneth Jay Lane, who traveled across Europe with Mrs. Vreeland in the months after her dismissal, recalls that her biggest complaint was that the publicity said she was "seventyish." "She thought," says Lane, "that they could at least get her age right." In fact, she had a bigger problem: money. Neither of her sons could support her in her style, she had no immediate job prospects, and Social Security, in her case, wouldn't cover even the maid.

IN 1966, THE COSTUME INSTITUTE FINALLY PUT ON A SHOW that the museum considered important enough to merit gallery space. Within three months, the New York *Times* art critic John Canaday wrote two articles about it, and 200,000 people filed through. Then the institute closed down until 1970 while Edward Durrell Stone redesigned its basement quarters. "When you're not visible for four years, you're dead in New York," says Stella Blum, the curator of the institute. "We were very happy to get Mrs. Vreeland. She gave us visibility."

Mrs. Vreeland's arrival at the Met was not quite that simple. The original plan was for a few dozen of her friends to pony up $1,000 each so the museum wouldn't have to pay her a salary. That money didn't materialize—and even though no one at the museum thought she'd be around for more than two or three years, there was considerable resistance to hiring her. "I said, 'She knows fashion and who wore it, but she doesn't know *history,*' " a former museum official explains.

If Mrs. Vreeland was a chastened, somewhat pathetic figure in her first months at the museum, she did not remain so for long. Sent to Paris to locate some costumes, she returned with the kind of expense report that had raised eyebrows during her last years at *Vogue.* The treasurer of the museum requested an audience. "It says here," he began, "that you stayed at the Crillon." Mrs. Vreeland was not apologetic. "*Everyone* knows if I'm in Paris, that's where I stay," she said. The treasurer brought up the small fortune she'd spent on a car and driver. "Well, how do you expect me to

Photograph by Sonia Moskowitz.

she stayed with Buffalo Bill in Wyoming…"

get out to the Bois de Boulogne?," Mrs. Vreeland demanded.

She could be just as high-handed with her staff. "She wouldn't make a decision on a costume until it was finished, so you'd spend all your time finishing it, and she'd hate it," a longtime assistant recalls. "She'd never say what it needed. Then, just before the opening, she'd call in every famous person she knows. It was so insulting—you'd have worked every day for four months and then Ara Gallant and Giorgio Sant' Angelo and Marina Schiano would come in, like they were going to save the show for Mrs. Vreeland." In self-defense, the assistants learned to hide their favorite mannequins and sneak them into the gallery on the morning of the opening. "We had to pretend she'd dreamt them," another assistant explains.

For all the hysteria she can create within the Costume Institute, Mrs. Vreeland has consistently been its most effective ambassador. In 1975, she traveled to Moscow with Thomas Hoving, then the director of the Met, to ask the Russian government for costumes from the Hermitage and the Kremlin. For most of the first meeting, she was uncharacteristically silent. Finally, she asked if she might say a word. "Gentlemen, in all my years of travel," she began, pausing dramatically while Hoving feared the worst, "I have *never* seen people in the streets with such … *chic.* Those *cheekbones,* the *simplicity* of the dress: I've never seen *anything* like it." It was the last thing the Russians expected to hear from Diana Vreeland. The Met got the collection—and the Russian show drew more than 800,000 visitors in its ten months at the Met.

Mrs. Vreeland has been traveling less of late. Her health is not what it once was—"I've changed my ways; for the last two years, I come home by midnight," she says—and so, like Proust, she has learned to conduct her affairs by remote control. She calls her office up to 100 times a day to confer with her aide-de-camp, Stephen Jamail, and, most days, will give two hours of phone dictation to her secretary, Elaine Shaub. If she does go to the museum, it is usually for a few hours and always in the afternoon. "On those days, when I take her home at night, it's the most crucial part of the day," Stephen says. "We do some of our best work in that ten-minute cab ride."

This was not the kind of relationship Jamail anticipated when he was temporarily assigned to her office in 1979. "The first week, I didn't understand a word she said," he recalls. "She'd talk about people—living and dead—as if I knew them. I was too embarrassed to say I didn't. Finally, I said, 'Mrs. Vreeland, I don't always know what you're talking about.' She said, 'Well, you're a fool for not asking.' " So he asked—and became indispensable.

When Mrs. Vreeland travels now in search of costumes, Stephen Jamail is her companion. For this, he may deserve combat pay. She is invariably tardy—"The only people she's sure to be on time for are heads of state and the British royal family," Jamail says—and unfamiliar with such everyday tasks as handling money. In New York, Shaub prepares her cash as her predecessors at *Vogue* did, making sure the crisp new bills are folded in half; on the road, Jamail simply advances Mrs. Vreeland any cash she might need rather than endure "the ordeal of getting her to sign a traveler's check."

This devotion has its limits. Mrs. Vreeland is baffled by machines and thinks nothing of calling Jamail on weekends when the batteries die in her Walkman. This devotion also has

The scarlet empress: *Striking an imperial pose in her love-that-red sitting room.*

Photograph by Jonathan Becker.

“. . .She discovered Lauren Bacall, Halston. . .”

considerable rewards; Mrs. Vreeland's willingness to share her encyclopedia of labyrinthine anecdotes is highest on the list. “We talk about books, we talk about movies, and we talk about people,” Jamail says. “We *never* talk about fashion.”

MRS. VREELAND ONCE REMARKED THAT THE LAST details of any story are never satisfactory. She has tried, in her case, to cheat this truth with an optimism so radiant that she refuses even to have unattractive thoughts. For this reason, she does not traffic in nostalgia, which she considers the least attractive use of memory.

I learned this the hard way one afternoon as I asked her a number of questions that had been compiled for me by some of her devotees. Does she *really* have 74 pairs of French-made T-strap shoes? Does she still have their *soles* waxed, the better to keep them new forever? Does she really wear *five* coats of nail polish?

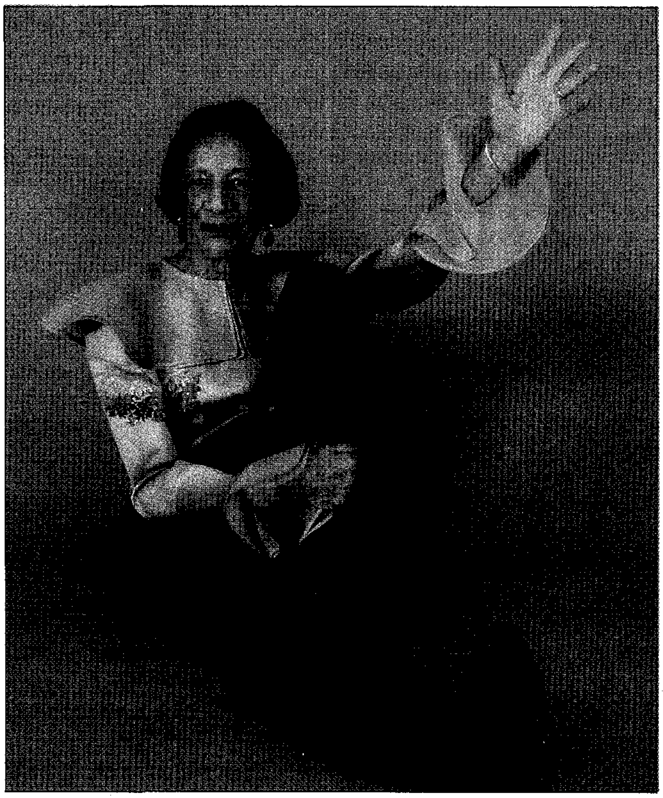
“I *hate* this stuff,” she roared. “I'm not a little . . . *fashion editor!* Don't you think this is tacky, discussing my fingernails at *length!*”

I tried to explain that, like it or not, her responses to these questions are what Vreeland aficionados would probably cherish most.

She was unimpressed.

“We must have struck an impasse about fifteen years ago,” she said, sighing. “Nobody wants to know anything *attractive* or *romantic.* I don't arouse interest in *anything* except how I have my nails done. Do I give *totally* that impression?”

Knowing that Mrs. Vreeland abhors indirection, I told her what I think, that such words as “doyenne” and “empress” and “oracle,” rather than establishing her in some pantheon all her own, make her appear to be a campy plaything.



“I need a lot of fanfare, no question about it.”

“But that's all a lot of laughs,” she protested. “That's not serious. That's just . . . *friends.*”

Which is, of course, the truth. It is how friends acknowledge the influence she's had and the love they feel for her. Some of these friends are her assistants, who work for terrible wages, under constant threat of rejection, and yet, year after year, come back for more because they do not want to let her down. Others are her younger escorts, who are thrilled to be seen with her, and are even more thrilled, a few days later, to receive a handwritten note from her. And some are celebrities, such as Diana Ross, who once gave her a vodka cup from A la Vieille Russie and on her next visit to Mrs. Vreeland's apartment found the czarist treasure in the bathroom, holding Q-Tips.

All this affection is very welcome—“I need a lot of fanfare, no question about it,” Mrs. Vreeland says—but it is not, finally, to the point. Her contract at the museum expires next year, and if the powers that be decide she has given the Met all she can, she will, once again, require an income. She says she would consider other consulting work. She says she would do endorsements. Inexplicably, she is rarely offered these, and so she has turned her attention to her memoirs.

Like all Vreeland enterprises, this book comes with a story. At first, it was to be a collaboration with Truman Capote. Predictably, nothing was committed to paper. A few years ago a young writer named Christopher Hemphill prepared a 400-page manuscript. Mrs. Vreeland never read it, however, and the book languished.

Last summer, *Edie* was published to great acclaim, and George Plimpton, who edited that book, was brought in by Knopf editor-in-chief Bob Gottlieb to whip the Vreeland memoirs into shape. Plimpton is having a great time: “I just assume that everything she says is the gospel, and the hell with it.” For his part, Gottlieb says he is so pleased to have the book on next fall's list that he doesn't worry about its subject's affinity for romancing her life story. “You can't make up Diana Vreeland,” he says. “She's done that already.”

Only Mrs. Vreeland sees—or creates—storm clouds. “I'm afraid George has got to do a helluva lot of work on this,” she says. “He's got to blow up all the cellars and gutters and subways forever, blow the place clean away.”

Does this mean that she will tell how on a trip to California last summer that was supposed to feature a week of dinners given by the Reagan crowd she canceled these evenings after enduring only two, saying, rumor has it, that she couldn't bear sitting around with old people? Will she tell about the afternoon she had lunch with a friend and vociferously defended Françoise de la Renta, insisting she wasn't a Vreeland clone, and then, no sooner did she return home than the phone rang and it was Françoise asking when her upholsterer could come over to copy Mrs. Vreeland's sofa?

“I answer all questions,” she says, Sphinxlike.

One thing is certain: At some point, after she has gone on to that place where fame never comes, Mrs. Vreeland will be featured in a future Costume Institute show as a twentieth-century woman of style. Risking her displeasure one final time, I asked how she would like to appear.

“I'd like to be very *luxuriously* dressed,” she purred. “I'd like to have on the *most* luxurious black cashmere sweater, the *most* luxurious black satin pants, *very* beautiful stockings, *very* beautiful shoes—*marvelous* shoes—and whatever would be suitable around the neck.”

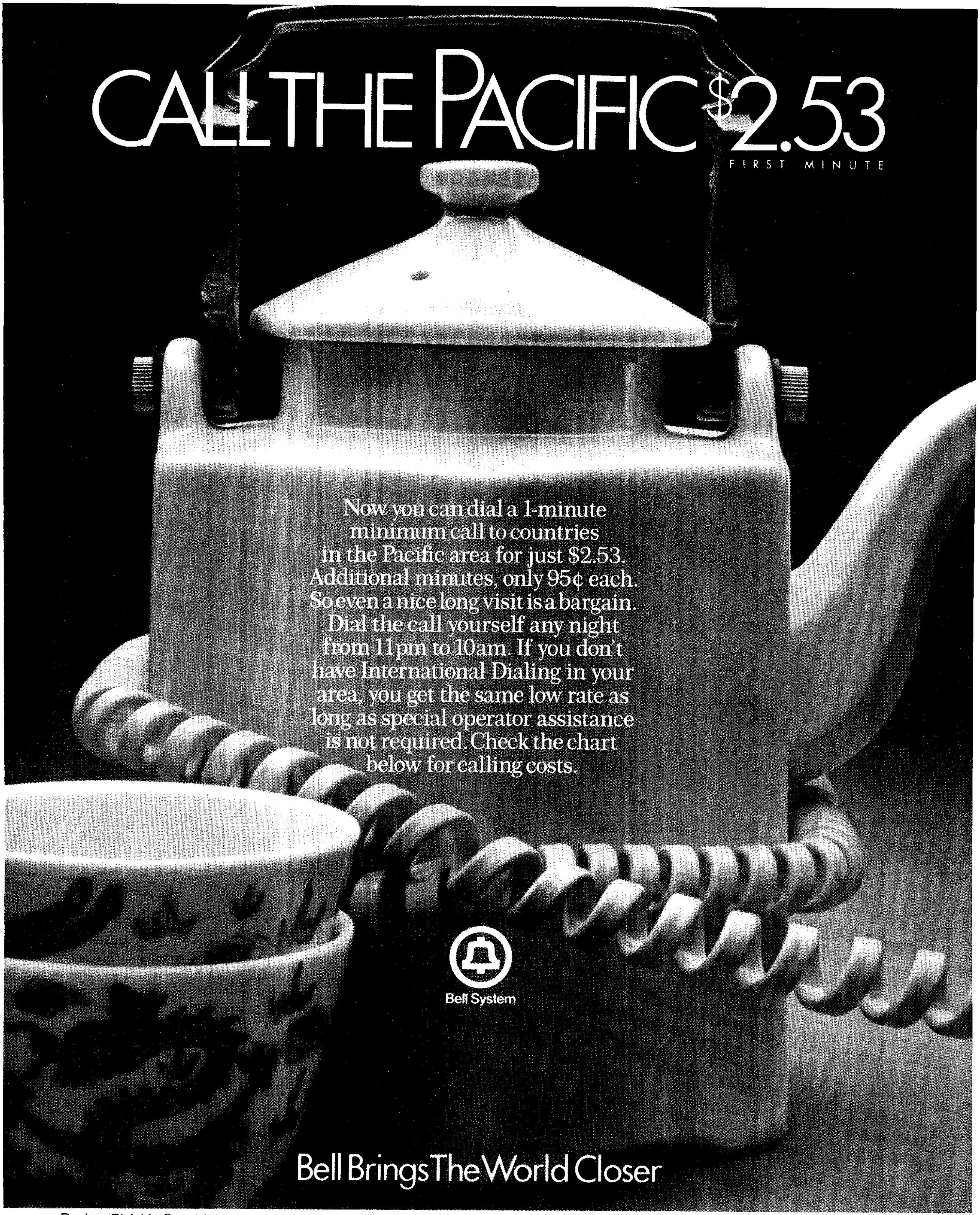
“Fine,” I said. “What would you be doing?”

“Doing?”

“What pose would you be in? What would be in the background? Would there be anything on the wall behind you?”

Mrs. Vreeland seemed not to understand. I repeated my questions, flailing helplessly. Finally, she spoke. “Why, it would just be *me,*” she remarked, as if to say, “Good God, young man, they're going to be looking at the greatest distillation of personal style in the entire century—they're going to have *Diana Vreeland!* What *more* could anyone want?” ■

Photograph by Harry Benson.



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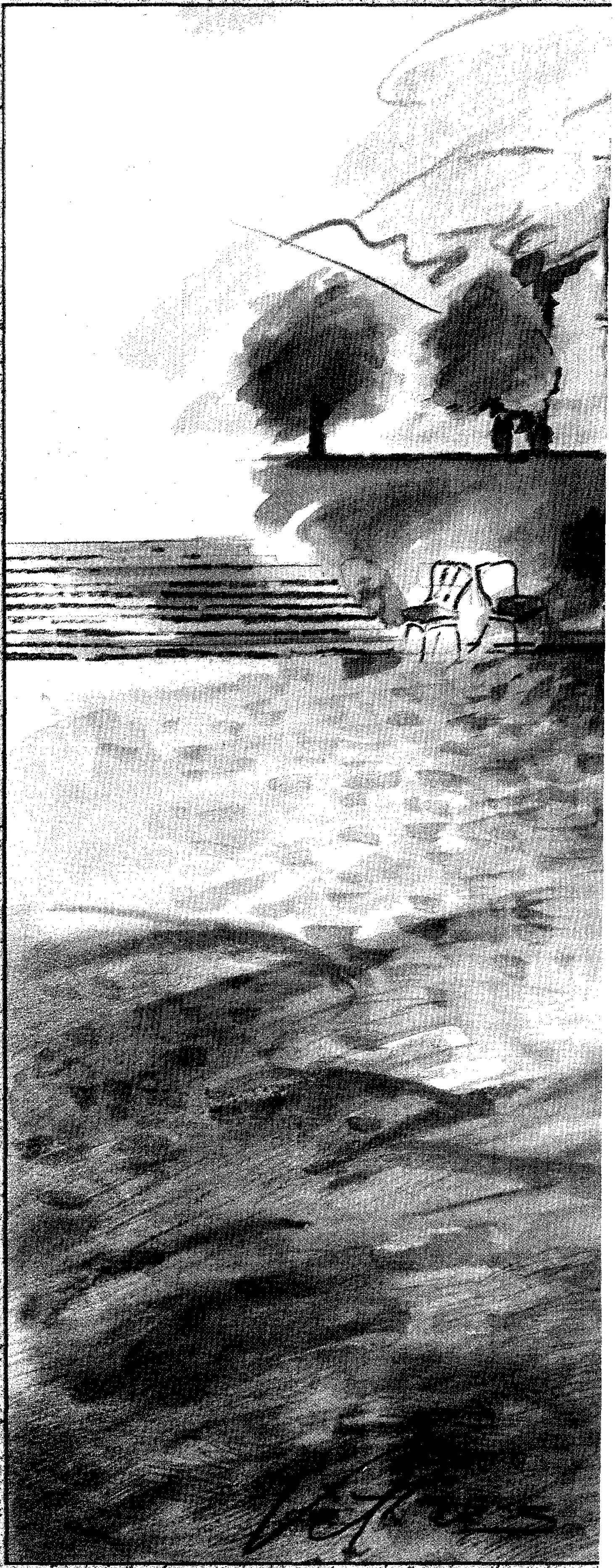
La Belle Epoque

BY ANNA WINTOUR

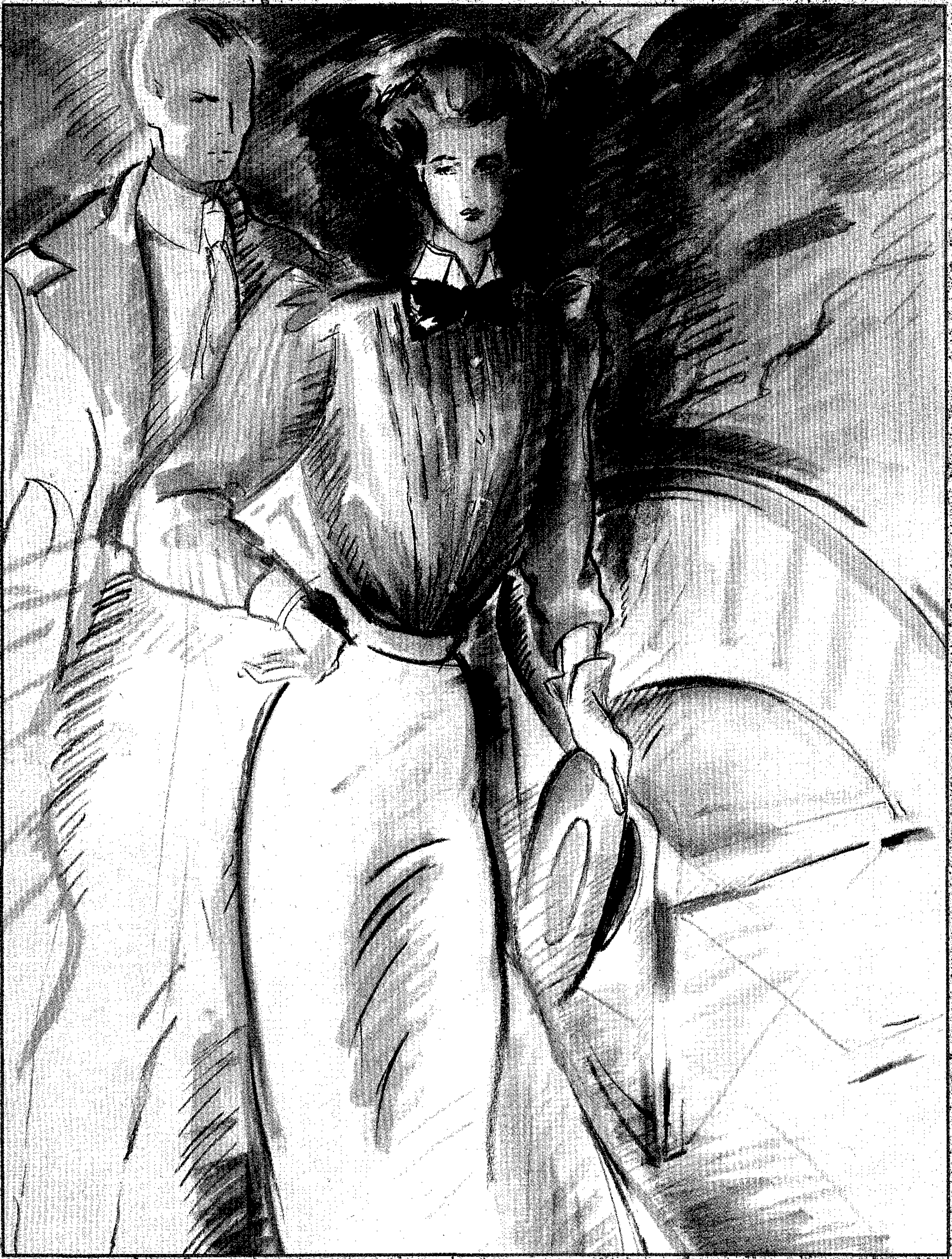
The 150 costumes in the Metropolitan Museum's "La Belle Epoque" exhibit span the period from 1890 to 1914 and include the three shown here. During those years, fashion evolved from the controlled Victorian hourglass figure to the Art Nouveau extravagance of the Edwardian era to the more relaxed styles of the twentieth century.



Silk-chiffon dress with hobble skirt, American, circa 1913. The simple silhouette, influenced by Leon Bakst's designs for the Ballet Russe, signaled the end of Edwardian extravagance.

Typography by
Dennis Ortiz-Lopez

Illustrated by
Alexander S. Vethers

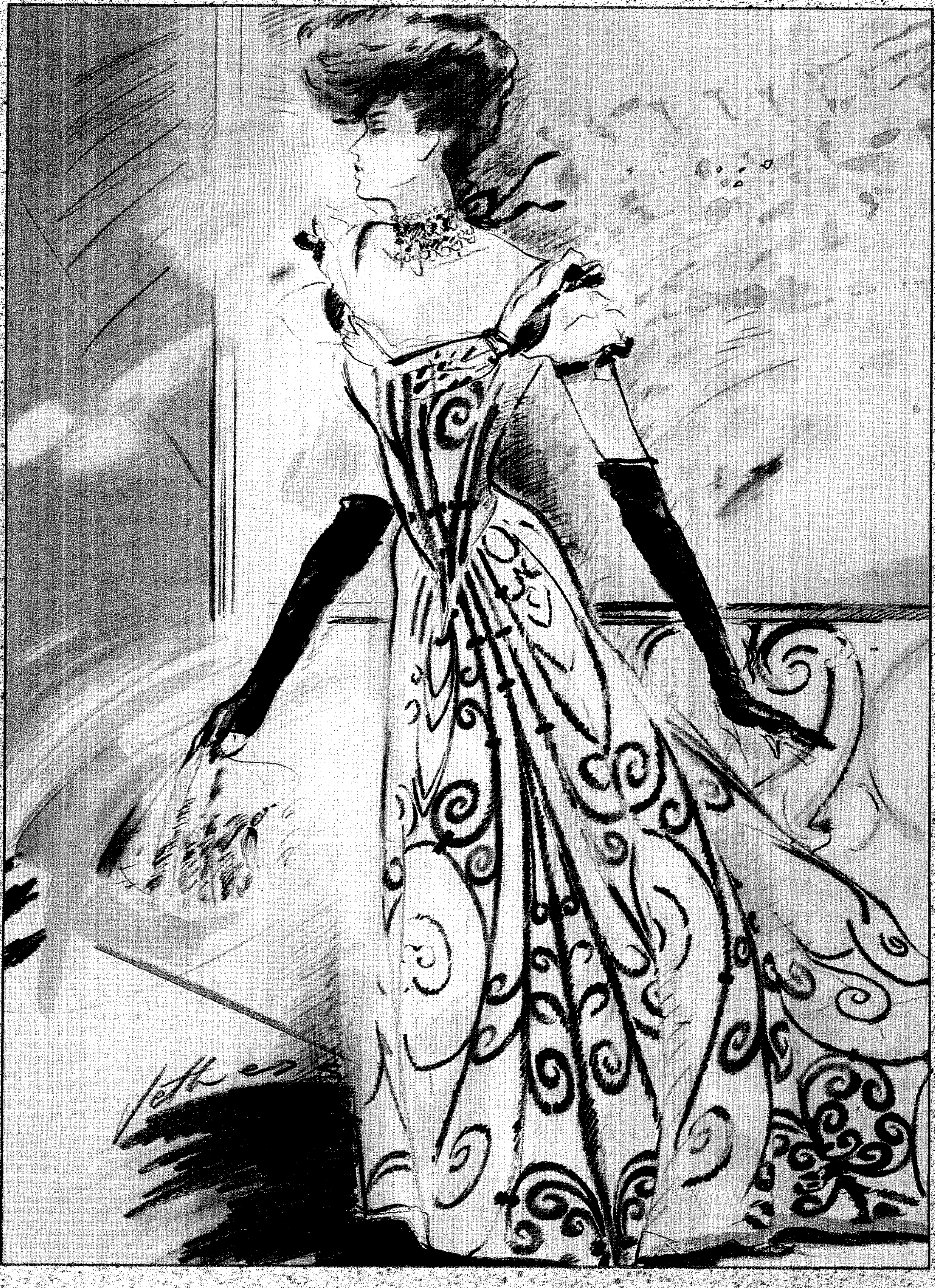


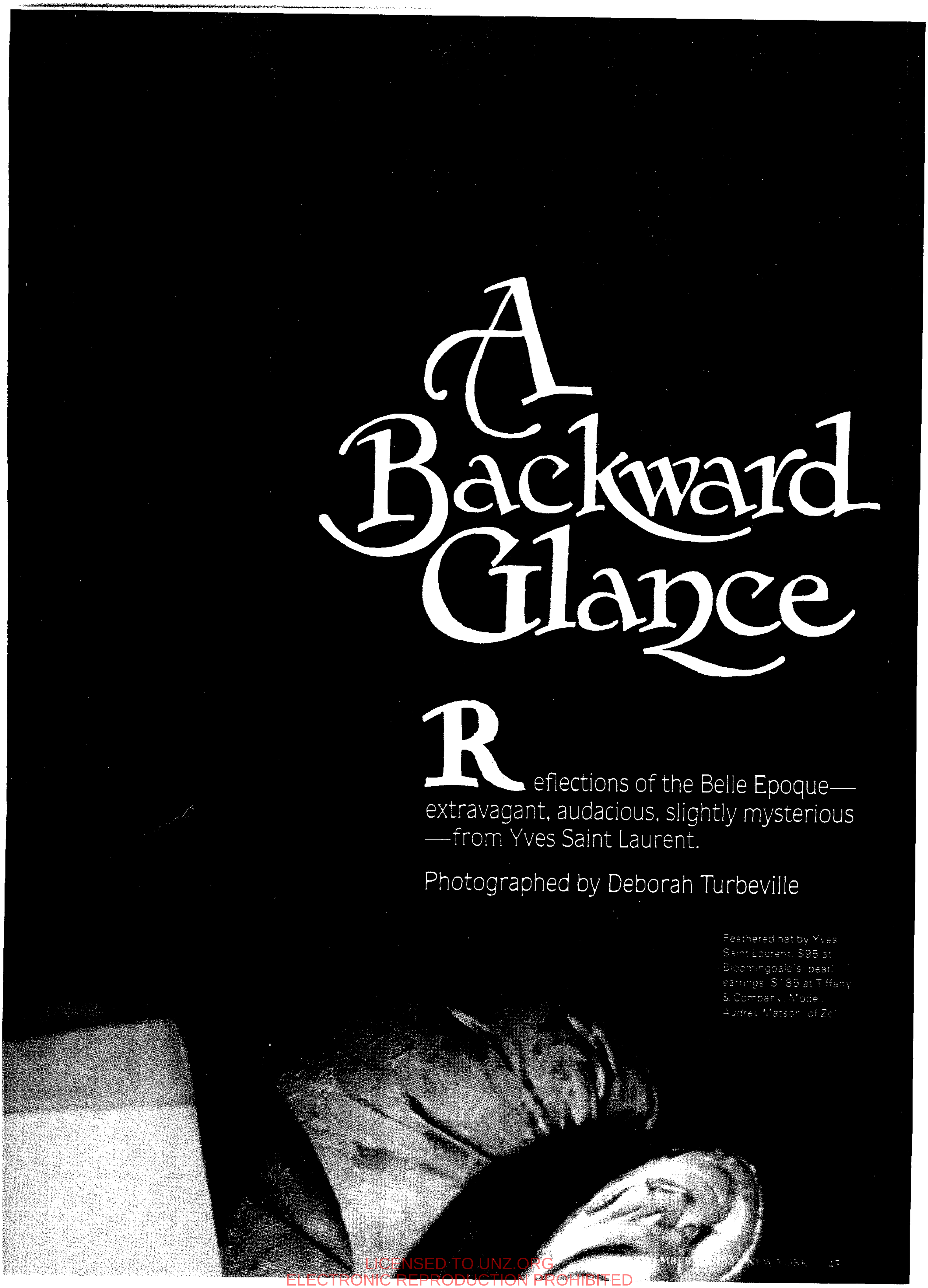
Left: cotton shirt and linen skirt, American, circa 1898. With the Gibson Girl look American women began adapting simple, tailored men's clothes. For the first time, they did not need money to be fashionable. This more casual way of dressing was the genesis of American sportswear.

Right: satin dress by Worth, circa 1898, owned by Elizabeth, Lady Decies. The serpentine shape of the dress and its "ironwork" embellishment reflect the ornate designs of Art Nouveau.

Fashion associates: Jacques Dehornois and Georgia Gunn.

‘The Belle Epoque was a very dashing and invigorating period," says Diana Vreeland. "It was a time of great innovation—the camera, the airplane, the automobile, electricity. Life was becoming what it is today."



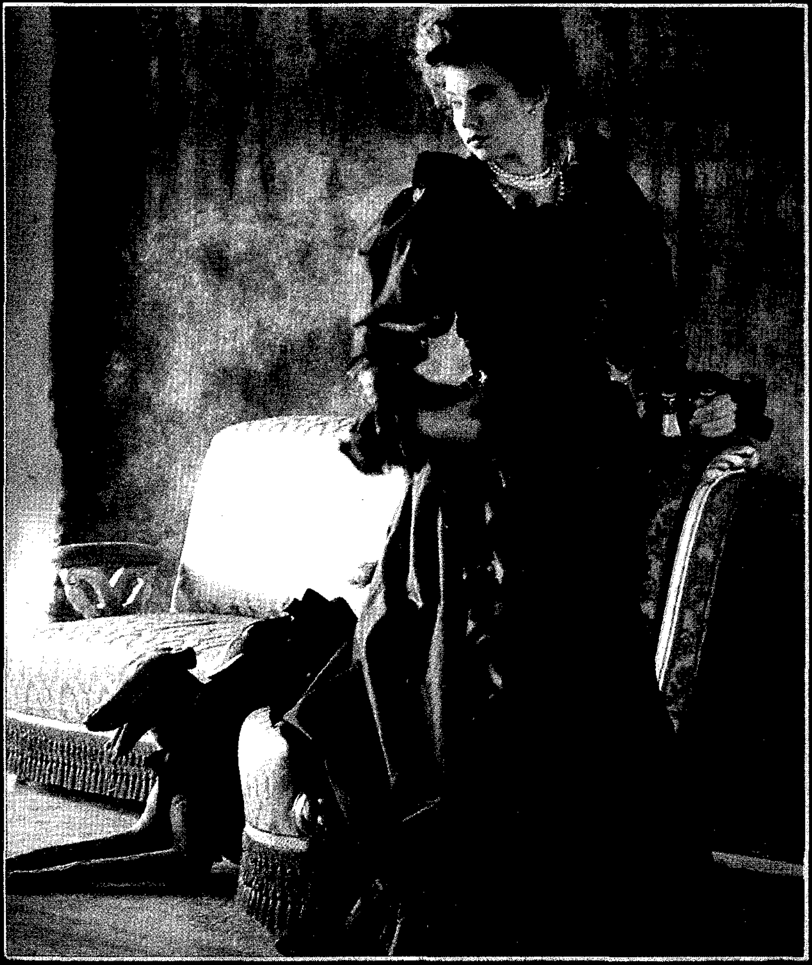


A Backward Glance

Reflections of the Belle Epoque—extravagant, audacious, slightly mysterious—from Yves Saint Laurent.

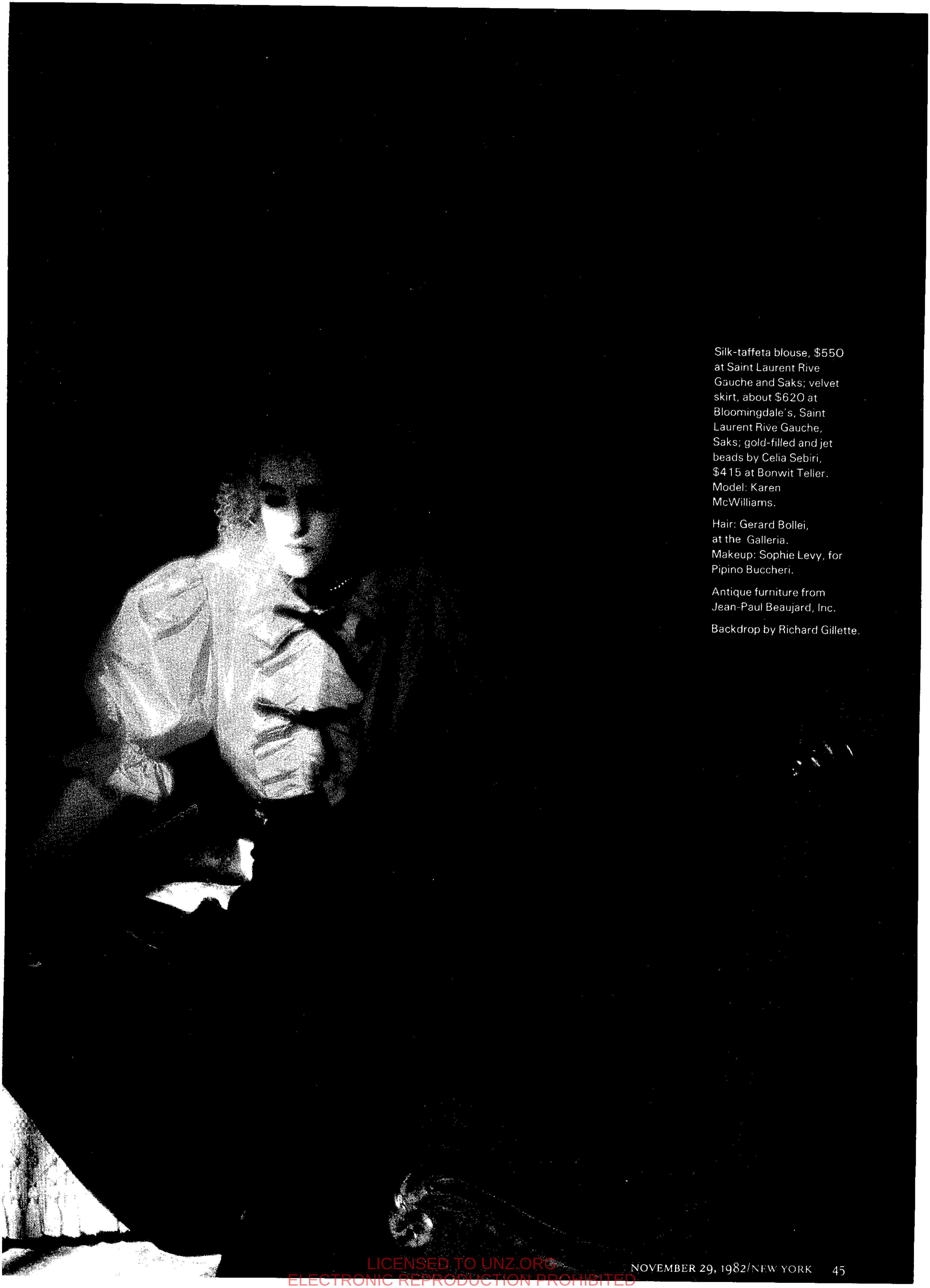
Photographed by Deborah Turbeville

Feathered hat by Yves Saint Laurent, $95 at Bloomingdale's; pearl earrings, $185 at Tiffany & Company. Model, Audrey Matson of Zoli



The inspiration is the time of Proust and Toulouse-Lautrec, a time, said Le Corbusier, when "the spirit was on fire."

Above, silk taffeta dress, $1,760 at Bloomingdale's, Saint Laurent Rive Gauche (855 Madison Avenue, near 71st), Saks Fifth Avenue; single-strand necklace of South Sea pearls, $100,000, double-strand pearl choker, $12,000, and pearl earrings, $1,400, at Tiffany's; antique mother-of-pearl opera glasses, $200 at Victoria Falls (147 Spring Street); suede court shoes, $325 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th).

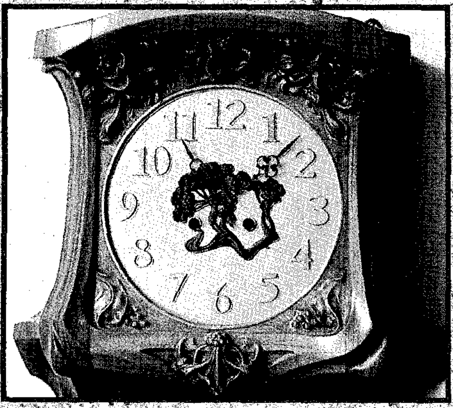


Silk-taffeta blouse, $550 at Saint Laurent Rive Gauche and Saks; velvet skirt, about $620 at Bloomingdale's, Saint Laurent Rive Gauche, Saks; gold-filled and jet beads by Celia Sebiri, $415 at Bonwit Teller. Model: Karen McWilliams.

Hair: Gerard Bollei, at the Galleria. Makeup: Sophie Levy, for Pipino Buccheri.

Antique furniture from Jean-Paul Beaujard, Inc.

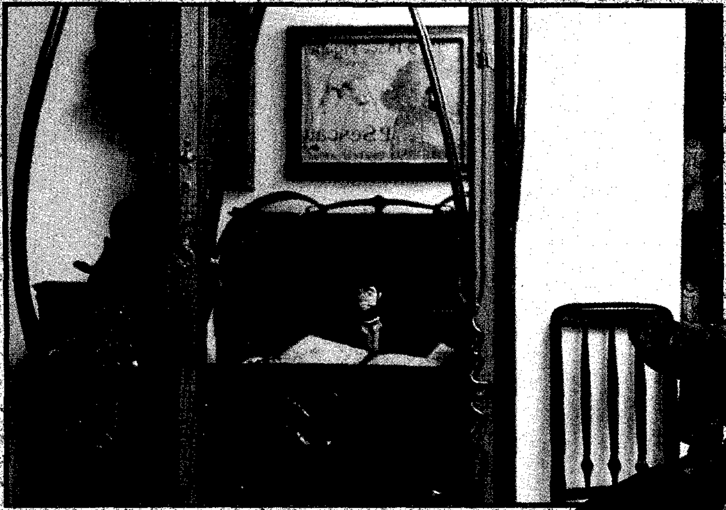
Backdrop by Richard Gillette.



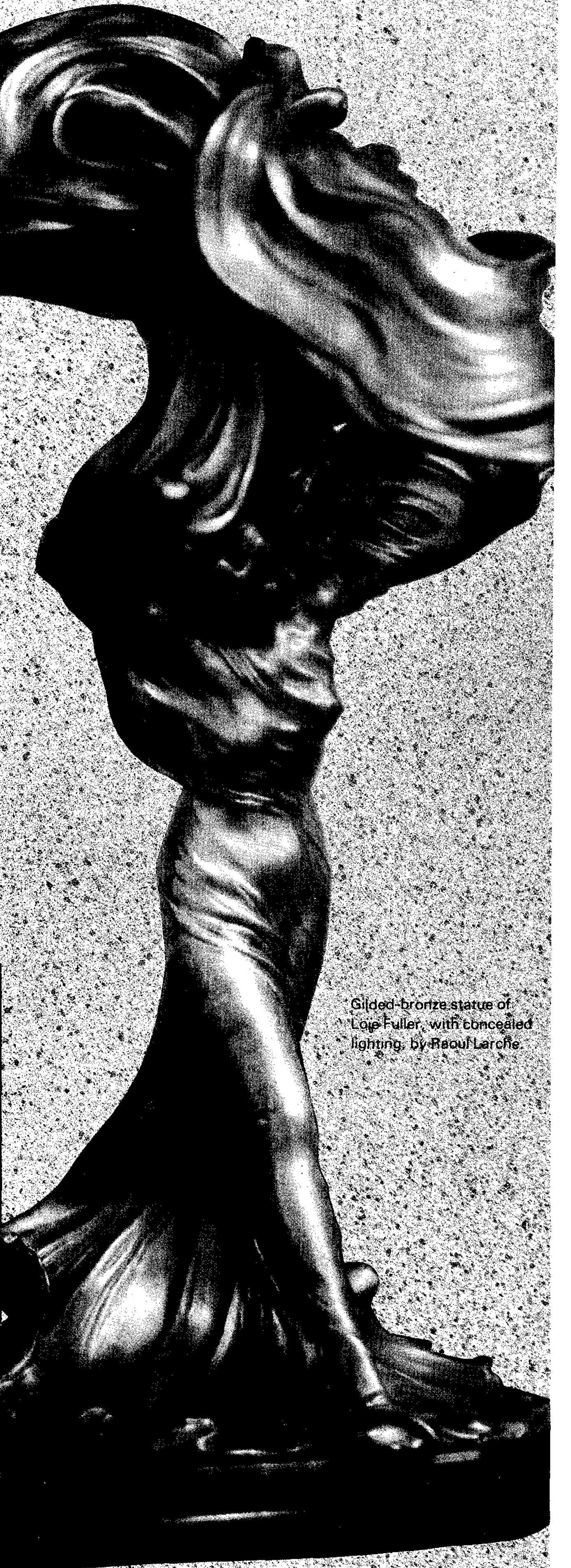
Clock, Ecole de Nancy.

A Private Collection

Art Nouveau treasures, assembled by a New York couple over a period of 40 years, reflect the same exuberance of decoration as the fashions of the time.



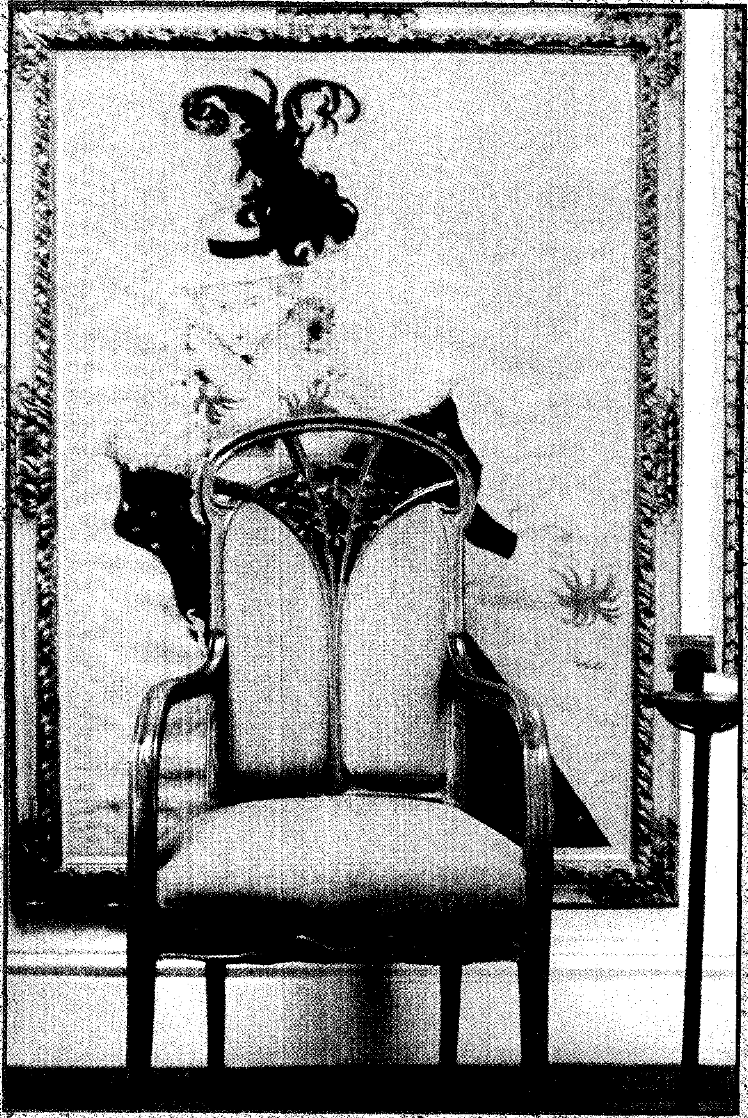
Wardrobe and bed by Benouville.



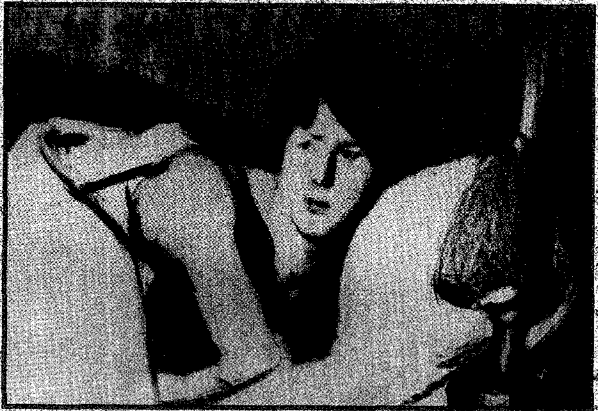
Gilded-bronze statue of Loie Fuller, with concealed lighting, by Raoul Larche.

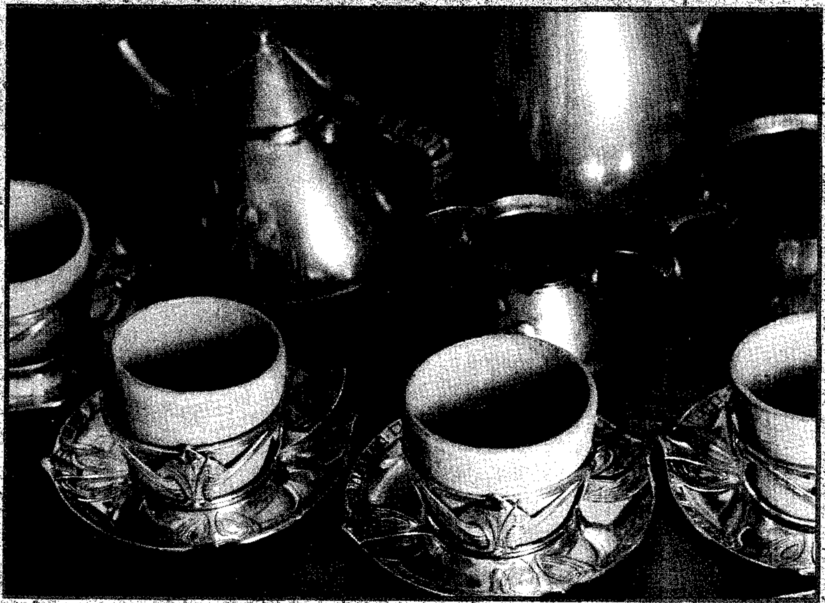
Photographed by Deborah Turbeville. Background art by Eric Vose.

Right: Misia Sert modeled for this 1895 Toulouse-Lautrec poster, *La Revue Blanche*; chair by Louis Majorelle.



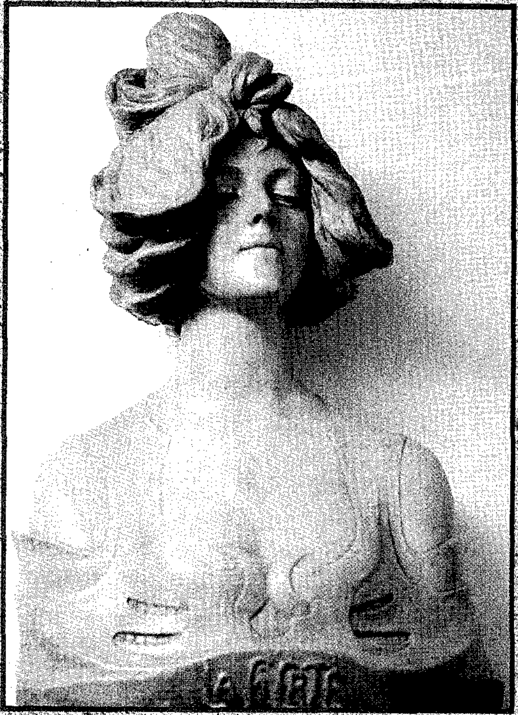
Above and below: details of drawings by Maxime Dethomas.





Above: pewter tea set by Liberty; pewter cups and saucers (anonymous, German).

Right: bronze bust (anonymous, Viennese).



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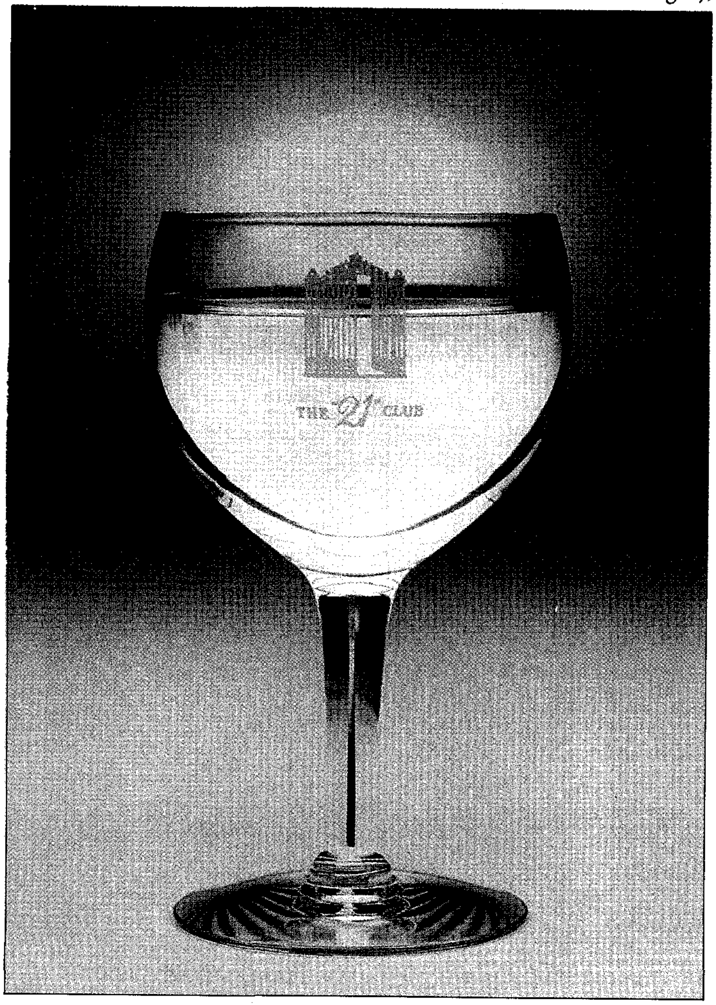
House Wines: What Do You Get?

By Alexis Bespaloff

THE MOST DRAMATIC PHENOMenon associated with wine drinking today is the remarkable popularity of wine by the glass as a bar drink and aperitif. On a busy day, the "21" Club sells more than 400 glasses of wine; Tavern on the Green often sells more than 600 glasses. Though Windows on the World and the Four Seasons are both known for their well-chosen wine lists, the former sells 450 glasses of wine a day and the latter serves 150 just at lunch. And many popular restaurants and cafés along Third Avenue and Columbus Avenue sell more than 200 glasses of wine every evening.

Wine sold by the glass—80 to 90 percent of which is white—is curiously anonymous. To find out what you get when you ask for a glass of wine, and why, I visited nearly 50 restaurants and talked with a number of importers, restaurateurs, and wine buyers. The first thing I discovered is that wine by the glass is a very profitable item—the markup is rarely less than 400 percent, and often exceeds 1,000 percent. Most places serve 5 or 6 ounces of wine (a bottle holds about 25 ounces) at prices that range, for the most part, from $2 to $3.75. (Bear in mind that a restaurant's house wine, and its price, may change from one day to the next.)

The approximate cost per ounce of some of the most frequently encountered white wines (not including quantity discounts and other savings, which can reduce the cost by as much as 20 percent) is 5 cents for Principato (poured at Jim McMullen, Museum Cafe, Ruppert's), 6 cents for Della Scala Soave (Tavern on the Green, Maxwell's Plum, Georges Rey, Il Monello, Auctions, Rúelles), 8.5 cents for L'Epayrié (the Four Seasons, Soho Charcuterie, Joanna, Woods, Maurice), 9 cents for Prosper Maufoux (La Côte Basque, Lutèce, Le Chantilly, Le Périgord, La Goulue, Pesca, the Odeon), 9 cents for Mommessin (One-Fifth, Harper, Luchow's on Broadway, Vintages), and 10 cents for Père Patriarche (La Caravelle, Regine's, the Café at the Pierre). More than two dozen other white wines are used around town, and virtually all of them cost between 5 and 9 cents an ounce. (Since a seven-ounce bottle of Perrier costs a restaurateur about 40 cents, he's probably making more money selling wine than selling water.)

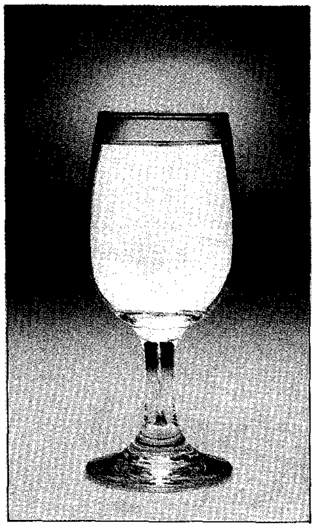


THE "21" CLUB
BEAUVIGNOT, $4.50

While markup is one consideration, just plain cost is another. The wine buyer for one popular midtown restaurant told me that he was delighted to find an acceptable white wine that cost 1 cent per ounce less than the one previously in use. "Since we pour 400 to 500 glasses a day," he explained, "the 1-cent saving meant additional profits of around $10,000 a year."

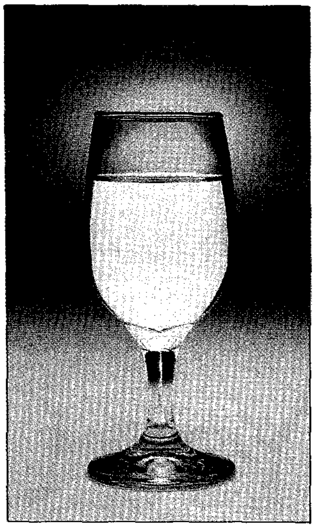
Not surprisingly, the price charged is usually in proportion to a restaurant's image and clientele: Museum Cafe charges $1.75, Café Central $2.25, Un Deux Trois $2.50, the Café at the Pierre and the Oak Bar at the Plaza $3.75; you'll pay $2 at the American Charcuterie, $2.25 at O'Neals' Baloon, $2.75 at the Ginger Man, $3 at the Russian Tea

Photographed by Steve Lesnick.



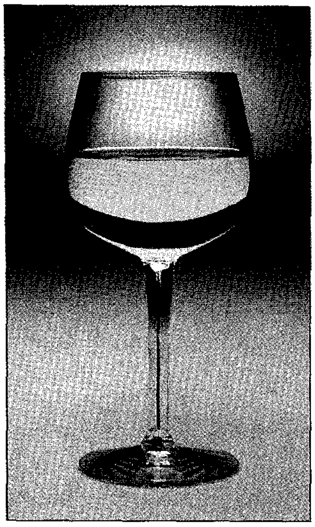
TAVERN ON THE GREEN

DELLA SCALA SOAVE,
$2.85



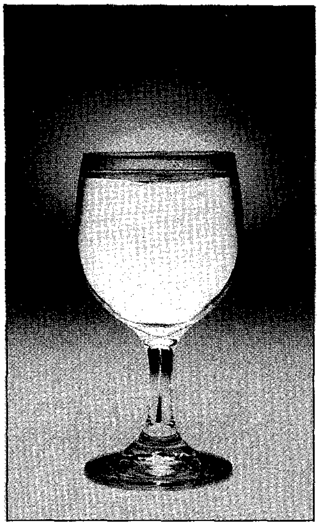
WINDOWS ON THE WORLD

LOS HERMANOS CHABLIS,
$2.50



THE FOUR SEASONS

L'EPAYRIE BLANC DE BLANCS,
$3.50



JIM MC MULLEN

PRINCIPATO,
$2.25

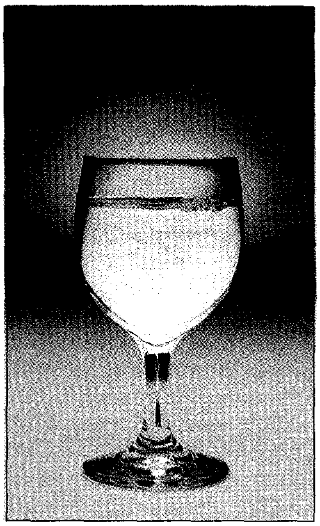
Room, $4 at Regine's; on the Upper East Side, a glass of wine costs $2 at Harper, $2.75 at Elio's, $3.60 at the Sign of the Dove. But prices are not always similar among restaurants of equal standing: La Côte Basque and Le Cirque each charge $3, the Quilted Giraffe $3.25, while La Grenouille charges $4.50. Nor is the cost of a meal always a relevant factor: Soho Charcuterie, One-Fifth, and Raoul's each charge only $2. (At some restaurants, by the way, a glass of wine served at the table costs 25 or 50 cents more than at the bar.)

Since red wine represents such a small proportion of house-wine sales, many restaurateurs pay a bit more for their red than their white. On the other hand, the relatively good value of the red is offset by the fact that the wine may be spoiled; since it is not often called for, it may have to be poured from a half-empty magnum that has been open overnight.

I should point out here that although my opinion about the quality of a particular house wine is irrelevant, yours is not. If the owner or manager gets complaints about the bar wine, he is more than likely to try a different one, since of all the elements for which he is responsible, the bar wine is the easiest to change. As Steve Cohen, of Uzie's and Hoexter's Market, points out, "the purpose of house wine is to sell more than one glass."

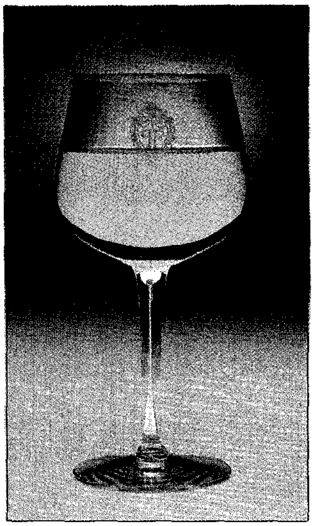
Wine distributors know all too well that some restaurateurs do not take their house wine as seriously as they might. "They'll get up at dawn to get the freshest fish," says one, "and put fresh flowers on every table. But when it comes to house wine, they buy the cheapest and say, 'Well, no one complains.' But people complain by not coming back." Another distributor says, "Some restaurateurs want the best price for an acceptable wine; others want the best price, period." "As long as it's white, cold, and won't harm anyone, they'll buy it," says a third, who adds wryly, "The magnum should also have a screw top, to make things easier for the bartender."

Restaurateurs point out, however, that better wines are not always welcomed by their customers. "I tried serving more expensive wines in the past," says Madeline Poley, of Soho Charcuterie, "but they were too controversial. Some customers loved the wine, others sent it back. I think that for house wine the simpler the better, without too much flavor." "Our regular house wine is not too much of an intellectual exercise," says Paul Kovi, of the Four Seasons, "which is as it should be." And the owner of one popular café sums up the view of many when he says, "We're not in the business of merchandising unusual wines here. If there's no resistance, why switch?"



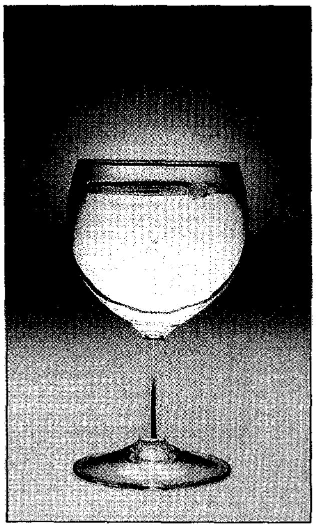
UN DEUX TROIS

MERIBEAU BLANC DE
BLANCS, $2.50



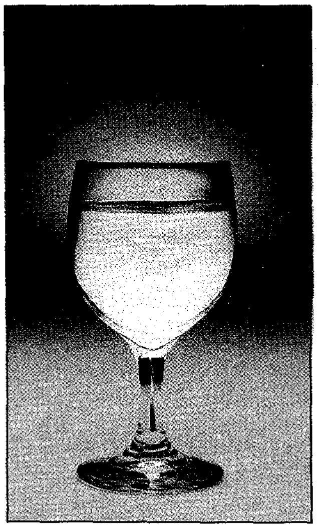
OAK BAR AT THE PLAZA

SICHEL CUVÉE SPECIALE,
$3.75



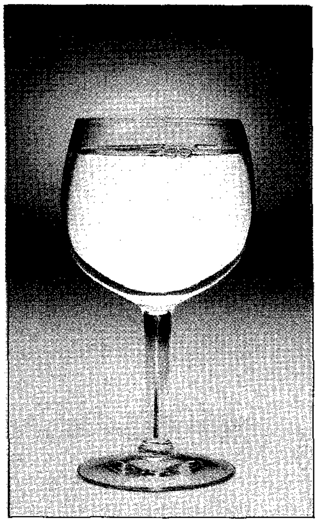
THE GINGER MAN

BLANC PRESTIGE,
$2.75



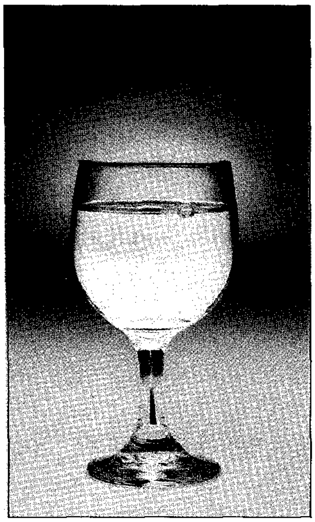
THE RUSSIAN TEA ROOM

ANDEAN VINEYARDS MONTE
BLANCO, $3



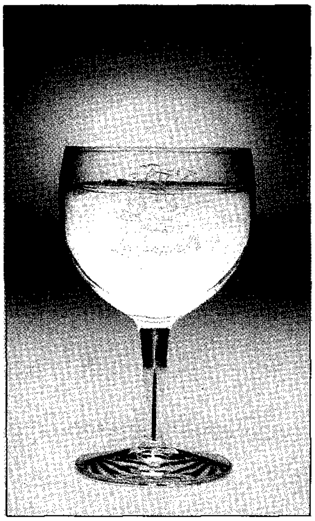
LA COTE BASQUE

PROSPER MAUFOUX BLANC DE BLANC SEC, $3



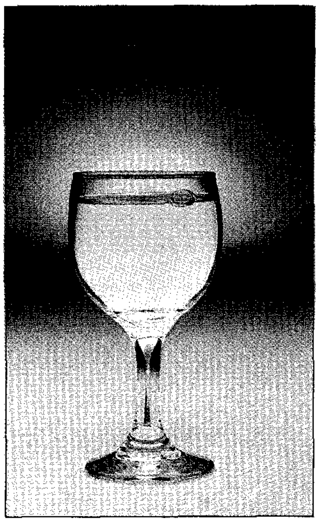
ONE-FIFTH

MOMMESSIN CUVEE ST. PIERRE, $2



LA CARAVELLE

PERE PATRIARCHE BLANC DE BLANCS, $3.75



CAFE CENTRAL

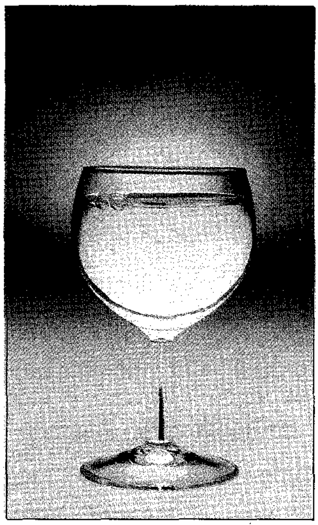
CASAL THAULERO TREBBIANO D'ABRUZZO, $2.25

As to the kind of wine preferred by most New Yorkers, Steve Fox, the wine director at Maxwell's Plum and Tavern on the Green, describes the problem: "To accompany food, a wine should be crisp and acid, but as a cocktail at the bar, maybe a fruity wine is preferable to an austere one." In other words, is it better to serve a typically fruity California jug white or a dry European one? Most places favor imported whites from France and Italy, with some exceptions (Windows on the World and the American Stanhope both serve Los Hermanos Chablis; Café des Artistes pours Charles Krug's CK Mondavi Chablis). "You can't find a California white at 5 or 6 cents an ounce that isn't too fruity and sweet for most people," says one restaurateur, and Peter Aschkenasy, co-owner of Luchow's on Broadway and the U.S. Steak House, says simply, "The bar prefers dry."

Because wine by the glass has become so popular, and because interest in wine has increased as well, some restaurants offer a choice of house wine—an imported red and white and a California red and white. (There are, of course, a number of wine bars and restaurants that offer 15 to 30 different wines by the glass, but this commendable choice is not relevant to the anonymous house wines discussed here.) The Café at the Pierre, for example, has Beaulieu Vineyard Chablis and Burgundy and Père Patriarche red and white. At Smith & Wollensky, the current choices are Taylor California Cellars Cabernet Sauvignon and Chardonnay, Belardi Soave, and Mommessin red. Alan Stillman, the owner, says, "We believe the customer thinks he's in a better place if he's offered a choice of house wine. Of course, this reflects my own interest in wine—some of my customers may be embarrassed by having to choose."

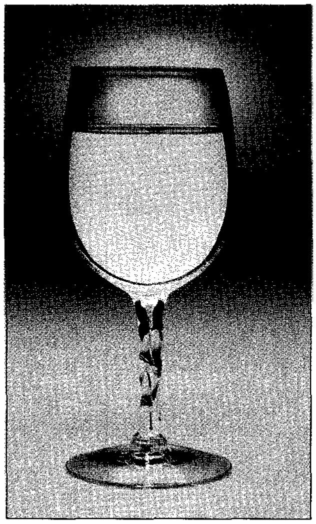
Some restaurateurs list a daily special in addition to their anonymous house wine. At the Ginger Man, for example, a wine such as a white Bordeaux, an Orvieto, or a Beaujolais-Villages is available at $3 to $3.50. "We're not a wine bar," says manager Mike Miele, "but we want to give our customers the chance to drink something more interesting by the glass."

In addition to its house wine, the Four Seasons offers four fine wines by the glass in the Bar Room at dinner. Recently the selections were Moreau Chablis Grand Cru 1980 and Château Gruaud Larose 1973, from France, and, from California, Raymond Chardonnay 1980 and Sterling Merlot 1978 at $5 each. "These wines cost $22 to $30 a bottle on the wine list," explains Paul Kovi, "so we actually make less profit by the glass than by the bottle. But I think we end up selling more wine. It appeals to people who don't want a bottle, and to



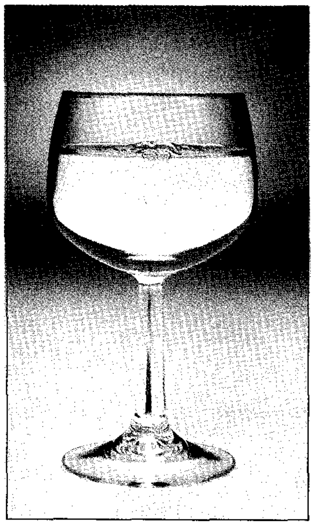
ELIO'S

CHEVALIER DE VEDRINES 1981 BORDEAUX, $2.75



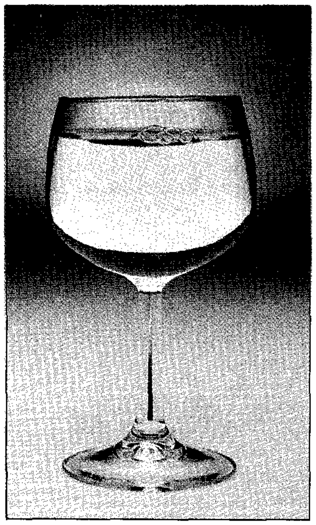
THE QUILTED GIRAFFE

LE GRAND CHENEAU 1981 MACON-VILLAGES, $3.25



HOEXTER'S MARKET

MUSETTE, $2.75



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those who want a glass of red with the cheese tray."

That wine by the glass should be a better value than by the bottle is unusual. In fact, one way to get around the relatively poor value of wine by the glass is to order a carafe—when available, it's often a better bargain. At Tavern on the Green, for example, a six-ounce glass is $2.85, a liter carafe (about 33 ounces) $8.75; at Windows on the World, a glass is $2.50, a liter carafe $7.50; and at Café des Artistes, a glass is $2.50, a liter carafe $8. By ordering a carafe, therefore, you get five and a half glasses for about the price of three. Many restaurateurs shy away from anonymous carafes, but some do offer the bar wine by the bottle as well, and at a price that represents a saving over wine by the glass.

While it's logical that wine should be a better value by the carafe than by the glass, it turns out that in a number of restaurants ordering from the wine list provides you not only with a better wine but sometimes with one that costs less as well. Four people sitting down to dinner who each decide to begin with a glass of wine at, say, $2.75 instead of cocktails will spend $11. There are many moderately priced restaurants where it's possible to find a bottle of Pinot Grigio or Muscadet on the wine list for about that price.

Some restaurateurs encourage this. Susan Liederman, of Manhattan Market, says, "We offer a choice of four bar wines at $2.50 for five and a half ounces—that's about $11.50 a bottle—but if three or four people at a table order wine by the glass, our waiters are trained to suggest that better wine is available for $11 or $12 a bottle. We prefer to sell a modestly priced bottle, even though our profit is greater by the glass, because we believe that good wine is part of the dining experience."

The same strategy is possible at several other restaurants. At "21," for example, a six-ounce glass of Beauvignot costs $4.50, the equivalent of $19 a bottle. But the wine list includes such distinctive choices as Clinton Vineyards Seyval Blanc for $12, Buena Vista Chardonnay for $16, Barré Muscadet for $18, and Joseph Phelps Sauvignon Blanc for $21. At La Grenouille, a glass of Canteval is $4.50, but there's an Alsace Sylvaner at $10 a bottle and a Muscadet at $15. And at Lutèce, while a glass of Prosper Maufoux is $4, a half-bottle of Muscadet is $8, a half-bottle of Sylvaner is $7.50, a bottle of Sancerre is $18, and a French sparkling wine, Le Duc, is only $19.

Of course, many people order a glass of the house wine when dining because they're willing to pay a premium to avoid the wine list. Others actually prefer a wine that is neutral and bland. And that is, more often than not, what they will get. ■

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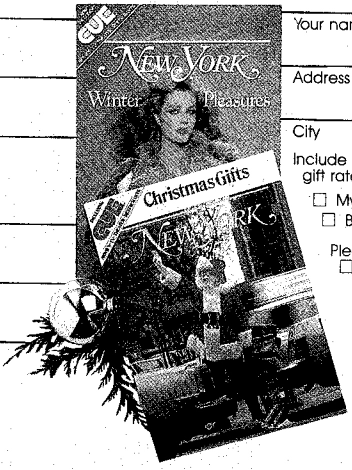

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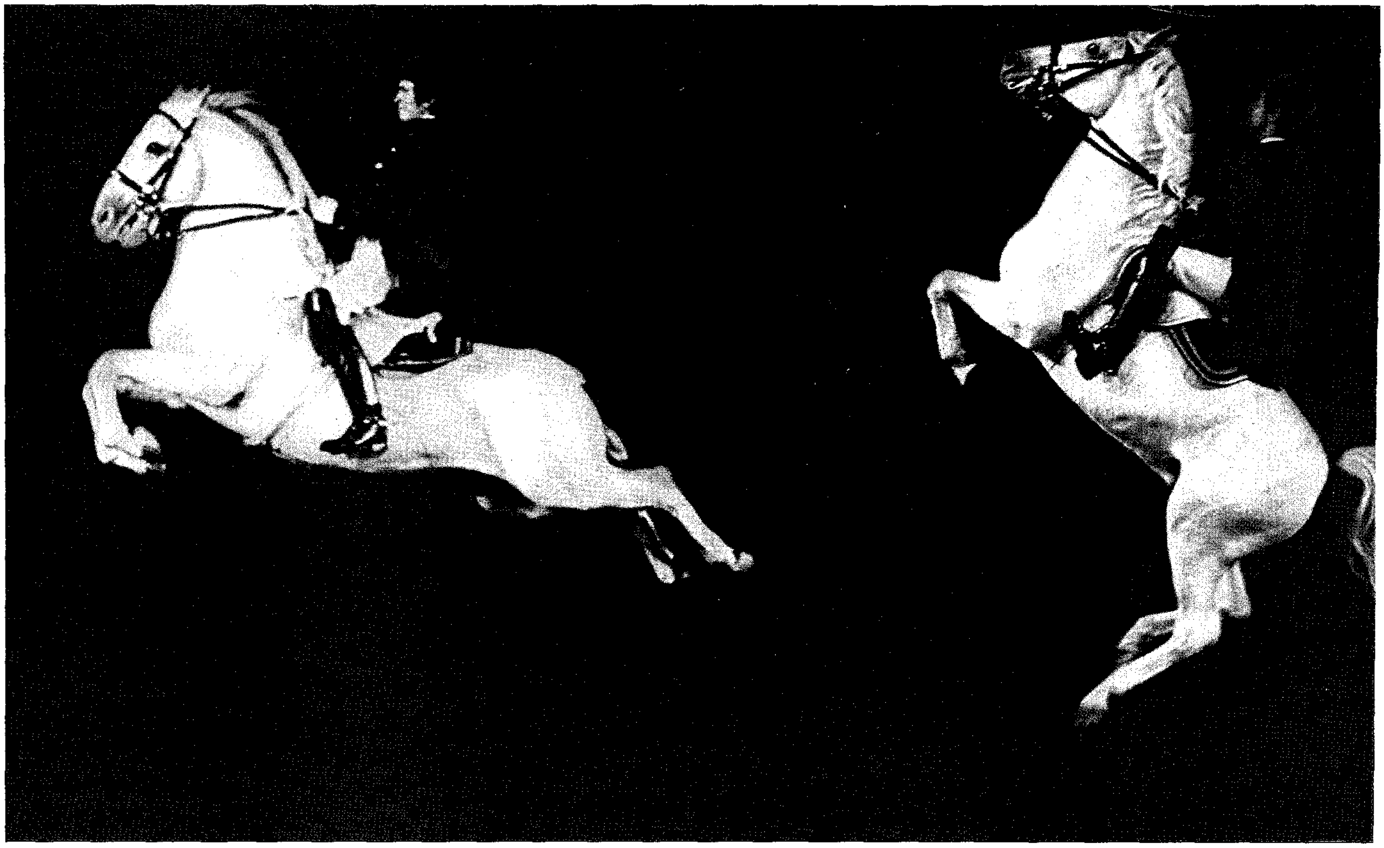


The best of a grand tradition: *Refined through the centuries, many of the maneuvers of classical dressage are derived*

History on the Hoof

By Linda Bird Francke

Vienna's legendary Lippizaners return to New York.

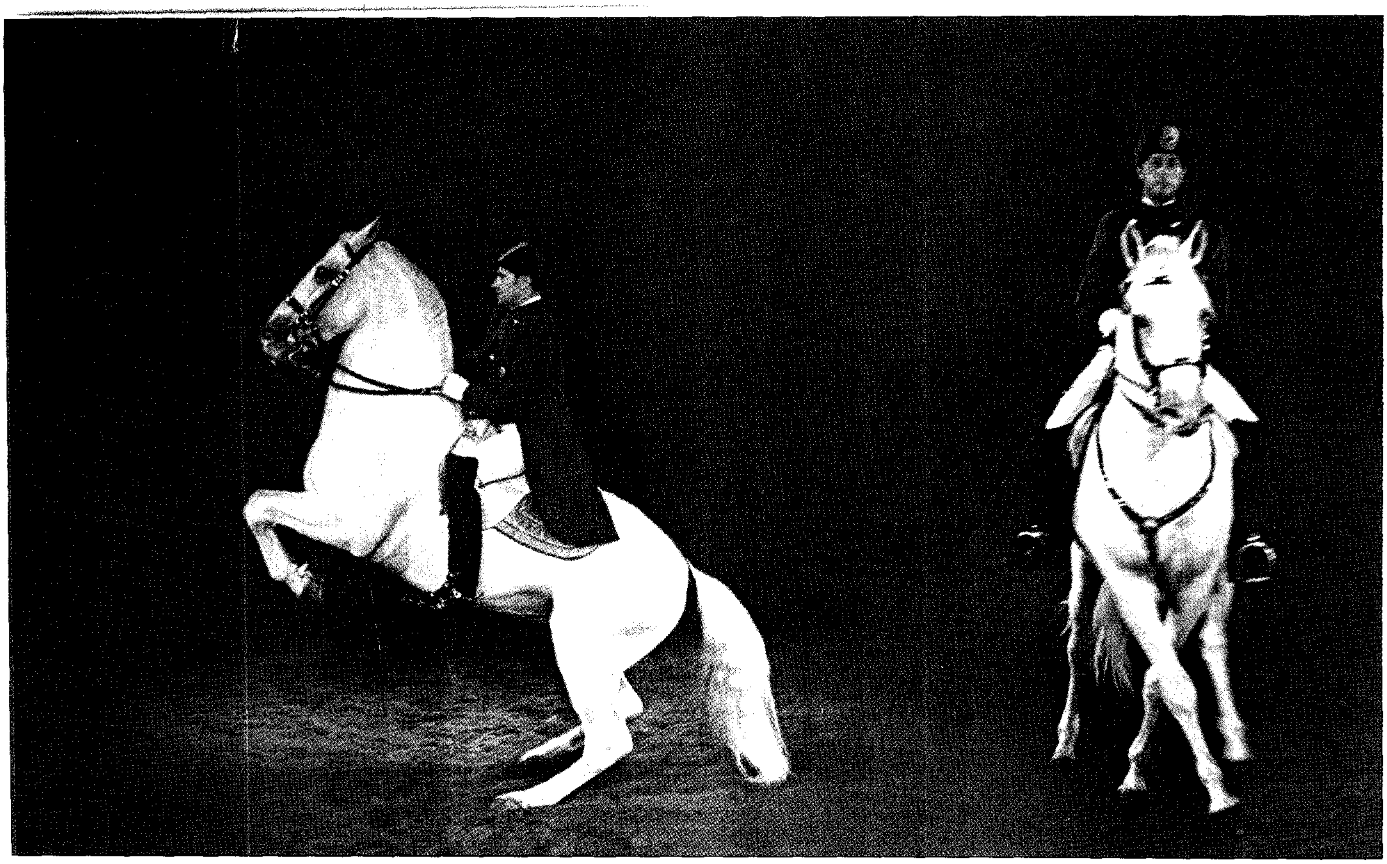
IT IS THE LONG-AGO STUFF OF ROYalty and romance, courts and courtiers. Under the enormous crystal chandeliers of the eighteenth-century riding hall, eight talcum-white stallions are dancing—literally dancing—to a Chopin polonaise. Snorting and tossing their platinum manes and tails, these statuesque animals seem to float above the ground, moving with an almost balletic grace. Guiding them with the subtlest of movements are their stiffly elegant riders, dressed in black bicornes, coats the rich brown color of Sacher torte, and white doeskin breeches. It is the sold-out Sunday-morning performance at the Spanische Reitschule (Spanish Riding School), in Vienna, and we are watching the legendary Lippizaner stallions, which are coming to New York for the first time in almost twenty years.

If the reactions of the multinational audience this Sunday morning are any indication, New Yorkers are in for a very tony treat when the horses perform in Madison Square Garden November 26 to 29 and December 7 to 10 (they will appear also in Washington and Philadelphia). Beginning the intricate, seven-part performance, the youngest stallions demonstrate the simpler movements of classical dressage. The excitement mounts as the older horses then perform increasingly complicated exercises, some with riders on their backs, others with no riders at all. Some Lippizaners even become airborne, effortlessly launching their 1,200-pound frames five feet over the floor of the arena.

The magic of the performance begins as the horses dance, first in a mirror-image pas de deux, then in the eight-horse school quadrille, a routine carried out with such perfect synchronization that it regularly elicits loud bravos from the packed galleries. And then it is over. The visitors linger, realizing that in this world of often tacky entertainment they have just witnessed the definition of a "class act."

THE LIPPIZANERS' LAST VISIT TO the United States, in 1964, caused quite a stir. Resting up in Maryland before beginning their tour, the Lippizaners created auto gridlock among fans trying to catch a glimpse of these unchallenged aristocrats of horsedom. State troopers

Photographs by Erich Lessing/Magnum Photos.



ements that come naturally to stallions in the wild. From left: the capriole, the curvet, the levade, and the half-pass to the left.

stopped traffic on both sides of the Baltimore tunnel while the horse vans passed through under a full police escort. For their arrival in New York, Madison Square Garden was festooned with bunting in the red and white national colors of Austria and lit by huge chandeliers that upgraded the arena from the playground of the Knicks to a temporary palace. Awed by the grace of these horses, newspaper editors sent their dance critics to review the performance, which prompted the musicians, who were being paid circus rates, to demand ballet rates.

Inflation has caught up with the horses this time. To date, no one has been able to locate any affordable chandeliers for the Garden. The dirt underfoot will be, well, dirt, instead of the green wood shavings the horses danced on during their earlier visit. This year, the flowers decorating the ring will be plastic. And the sixteen-member orchestra, led by the New York City Opera's Viennese conductor, Felix Popper, will play only before the performance and during the intermission, rather than throughout the show. The horses themselves will perform to tapes made back home of Mozart, Chopin, and Bizet compositions slowed down to match the cadence of their pace.

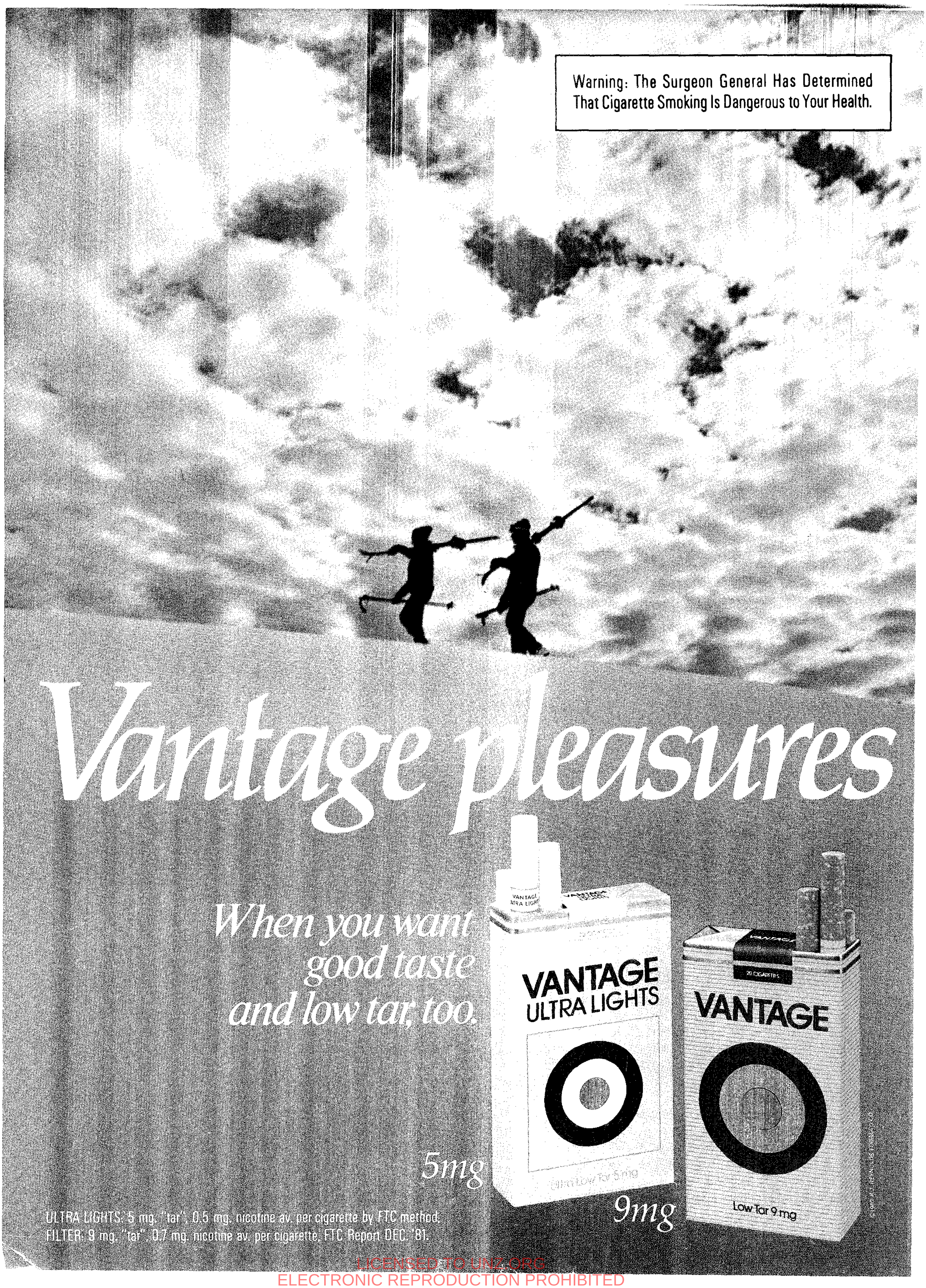
But the humbler trappings will make little difference to the polished performance of these horses, the oldest civilized breed in the world. The pride of the Hapsburgs as far back as 1580, when the first Lippizaners were bred, at Lippiza (which is now in Yugoslavia), by Archduke Charles, they have survived plagues and famine, revolutions and world wars. Their classic training at the Spanish Riding School (named for the horses' Spanish origins) has gone on for over 400 years, and many of the dressage movements the stallions execute so flawlessly date back to 400 B.C. and the directives of the Greek general Xenophon. The Lippizaners are history on hooves.

Much of dressage is based on movements natural to horses in the wild, but there have been many refinements. The piaffe, in which the horses are trained to trot in place, much like stationary joggers in their living rooms on rainy days, developed out of seventeenth-century parade exercises. Many such dressage movements proved useful on the battlefield as well. In performing the pirouette, the horse pivots slowly on his hindquarters; in battle the technique was used to chase down an escaping enemy. The more dramatic movements—and the ones for which the Lippizaners are most famous—occur "above the ground," in dressage parlance. In the capriole, the stallion leaps into the air and lashes out with his hind legs, an effective way of decking surrounding foot soldiers. In the curvet, the stallion stands on his hind legs and lunges with a force that would blast a path through any ambush. One former use for the levade, in which the horse semi-squats on his hind legs, was to shield the rider from musket balls and lances.

The enthusiasm for equestrian art that swept the royal courts of Europe in the sixteenth century encouraged the development of movements that had little or nothing to do with the battlefield. The passage, a slow, high-stepping trot, is a gait used by wild stallions intent on catching the fancy of a mare. The so-called gallop change, in which the stallions seem to skip—leading first with one front leg, then immediately with the other—is the way a horse moving at full speed keeps his balance on tight turns. The challenge of the Spanish Riding School is to train its horses to perform all of these movements on command rather than out of equine impulse.

IT IS NOT AN EASY TASK. TO TRAIN A Lippizaner to perform the intricate steps of dressage takes six years and a lot of sugar cubes. The horses are never punished, only encouraged. "We consider our horses as children," explains Major Werner Helmberger, the school's second-in-command. And it takes between fifteen and twenty years to train their riders. All of which makes the Austrians understandably nervous about flying their super-skilled performers the 4,000-odd miles to America this month. As insurance against losing this link with history, the 26 horses and twelve riders selected for the trip will travel on four separate flights. "We are all very worried for the horses," says Johann Riegler, one of the riders.

On one occasion, the Lippizaner line did come very close to being lost. And it was the U.S. Army that came to its eleventh-hour rescue. Toward the end of World War II, when Vienna became the target of Allied bombs, the Nazi authorities refused to let the Lippizaners leave



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"...The mere suggestion that women might one day be allowed to join the school sets the instructors' macho spurs to jangling..."

the city, fearing such a symbolic move would panic the city's population. Taking the law into his own hands, the dashing Colonel Alois Podhajsky, the longtime director of the Spanish Riding School, smuggled the stallions on freight trains to the safety of the Austrian countryside. But their mares, colts, and fillies, which had been evacuated earlier to Czechoslovakia, were suddenly threatened by advancing Russian troops.

Documents found on a captured Wehrmacht general revealed the location of the Lippizaner breeding herd, and the American Second Cavalry quickly set off on "Operation Cowboy," not only rounding up the priceless horses but liberating 200 Allied P.O.W.'s in the process. Unaware that the mares had been rescued, Podhajsky staged an impromptu performance by his refugee stallions for George S. Patton Jr., commanding the American Third Army, which had just arrived in the area.

Patton was so impressed by the show that he put the stallions under his protection, and thinking he could do the same for the mares, flew to the Czech border only to discover that they had been spirited to safety in Bavaria.

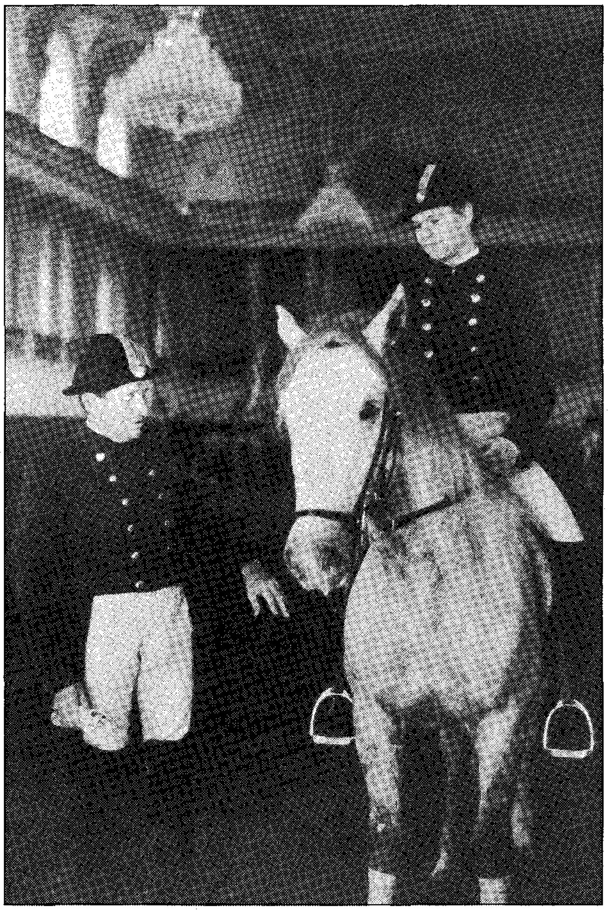
SUCH ADVENTURES SEEM A FAR cry from the routine in the cobbled 1565 stable yard in the heart of downtown Vienna that is home to the 65 Lippizaners. Eating and drinking from the same red marble troughs used for 400 years, the stallions radiate a sense of timeless tradition. Each is descended from and bears the name of one of six eighteenth-century studs: Conversano, Favory, Maestoso, Neapolitano, Pluto, and Siglavy. The stallion's second name comes from his dam, a member of one of fourteen families of mares who now graze peacefully at the school's breeding farm, in Piber, a village southwest of Vienna.

To keep the complex bloodlines of a Maestoso Capriola or a Pluto Basilica straight, the stallions are branded on the flank with a *P* under an imperial crown, to prove their royal heritage, an *L* on their jaw, and on their sides the first initial of their stallion bloodline and a symbol denoting the lineage of the mare. The horses are attended by gray-suited grooms whose main task is to keep the famous white coats and silky manes and tails performance-perfect. There is even an all-night groom who picks up any manure as it hits the ground so that the horses won't roll in it and stain their coats. The horses almost never drop manure during a performance. "They don't allow themselves," says the school's Major Manfred Woess. "They are artists."

Relaxing in their vaulted stalls, the horses are models of decorum. Pluto is so pleased when Major Woess arrives for a visit that he does a piaffe right in his stall to get a lump of sugar. None of the horses bites. None kicks. None even squeals. This docile behavior is not the kind usually associated with stallions. But, as Major Woess explains, these stallions don't even know they are stallions unless there is a mare around. At Piber, where the best of the trained stallions are sent at age eight or so to breed for a couple of seasons, it sometimes takes them as much as three months to work up a lust.

The characteristic Lippizaner color can take even longer to acquire than the skills of dressage. The horses are born dark brown or black and can take ten years to turn their mature white. (At the same time, their skin turns from dark gray to pink.) Though originally Lippizaners came in many colors, the court favorite was white, and the darker strains were slowly bred out. But genetic whimsies flout even the strictest of traditions, and occasionally a Lippizaner stays dark brown—to the delight, now, of the school. "First the point was to eliminate the brown," says Woess. "Now it is so rare that we are proud to keep them." In fact, it has become traditional to have one dark horse in the performance. In New York, it will be Siglavy Flora leaping along in the curvet.

Lippizaners have extraordinarily long lives, and they spend them in extremely pleasant circumstances. The young stallions are allowed to run free, building muscle at Piber for much of the year and up in the Alps in the summer, until they are three and a half years old, the age at which many good racehorses here are being retired. Every November the new crop of young horses—eighteen this year—is sent to Vienna for roughly two years of training. After the course, the best of them are kept on at the school, and five or six are sold, for about $7,000 apiece, a four-footed bargain compared with the inflated prices of first-class horses here. Needless to say, there is a waiting list of buyers for both the stallions and mares.



Tradition: *Veteran rider Ignatz Lauscha and charges.*

THE LIFE OF A YOUNG RIDER AT the Spanish Riding School is not at all as comfortable as life for the horses. The pay is low—from $4,200 a year to $8,400. At the bottom of the hierarchy are the *élèves*, or students. "We look for boys with long legs and short bodies," says first chief rider Ignatz Lauscha, 62, who has ridden and trained these stallions for 47 years. The *élèves* dress in drab-gray uniforms, take care of two or three horses in the stable, and ride six mornings a week from seven until nine to the commands of the dressage veterans. "We work every day, including Sunday, and get either Christmas or New Year's off," says *élève* Desmond O'Brien, who was born in Ireland but raised in Austria. After four years of apprenticeship, the twenty-year-old O'Brien is about to ride in his first performance and for the first time wear the coveted formal uniform of the school. How does it feel? "Smashing!" exclaims O'Brien, his face beaming under his bicorne.

Ahead of him lie the ranks of assistant

Photograph by Harvey Loomis.

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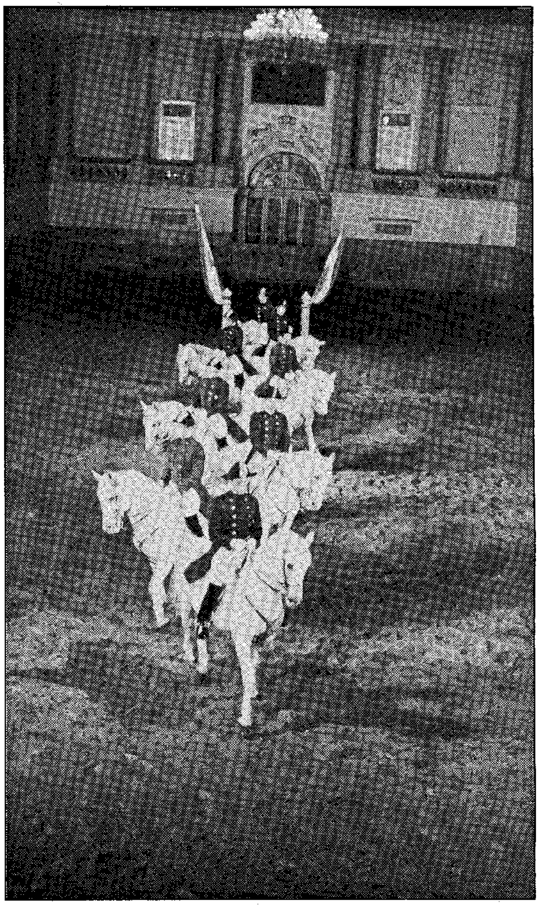
> "…Threatened by the Russians, the horses were saved by the American Second Cavalry…"

rider, rider, chief rider, and first chief rider, a career ladder that can take up to 35 years to climb. How well each man trains the young horses determines his rate of ascent. Johann Riegler, 28, has five horses under his tutelage, two trained, two half-trained, and one baby from Piber. "The most difficult exercise to teach is the piaffe," says Riegler (the movement is described by Major Woess as "trot on ze spot"). "It can always be a little better."

Although breeding may be imperative for the stallions, it is not for the riders. "We have a count, a baron, and the son of a farmer," says Major Helmberger. (The top three administrative posts in the school are traditionally held by Austrian Army officers, all of whom must be accomplished horsemen.) And the work can sometimes be dangerous. The baron, chief rider Arthur Kottas-Heldenberg, spent eight weeks in the hospital two years ago when the young horse he was training kicked him in the kidney. But the 37-year-old Kottas, whose grandfather was known as a superb rider, bounced right back and may well ride for Austria in the 1984 Olympics, in Los Angeles. To Kottas, riding a Lippizaner through the capriole (which these riders do without stirrups) is an Arlberg high. "It is super," says the baron, his brown eyes glowing. "If the horse makes it right, it is soft and comfortable. For a moment, we are flying."

While most of the traditions at the Spanish Riding School are historically admirable, others tax the modern patience. For example, the mere suggestion that women might one day be allowed to join the school sets the instructors' macho spurs to jangling. "We are only men here because we ride stallions. You can't mix the two," says Major Woess, without offering an explanation. "It wouldn't look nice," first chief rider Lauscha adds lamely. Major Helmberger insists brawn is the basis for the ban. "It takes physical strength to train a stallion, and women don't have it," he says. "If we were forced to take in women, we would leave."

The school is just as rigid about having its horses appear in photographs, lest a stallion be caught with a foot out of place. No pictures may be taken in the hall unless the photographer has signed a contract with the Austrian government giving it approval over the results. "It is not possible" or "It is not tradition" is the standard response to almost every request for pictures. The gentle hills of Piber are no easier to penetrate than the stallions' quarters in Vienna. Indeed, a guard patrols the fields where the little Lippizaners graze. "The babies need their rest," says Dr. Heinrich Lehrner, who has orchestrated the intricate breeding of these horses for 25 years.


Class act: *Performing the school quadrille.*

They may wish they'd had more, to survive the rigors of their American tour. In a burst of hooves-across-the-sea hospitality, the 26 stallions have been given four days at Dedication Farm, in Sykesville, Maryland, to recuperate from their flight. After that, they will face the full force of the American media machine, for which the placement of horses' hooves and the observance of centuries-old traditions are not necessarily the chief concern. The New York publicity firm of Gurtman and Murtha, for example, wanted an advance stallion for publicity. Not possible. It wanted the Lippizaners, which, after all, are baroque parade horses, to march in the

Photograph by Erich Lessing/Magnum Photos.

Macy's Thanksgiving Day Parade. Horrors. What about a few dance steps in Herald Square? Be serious, Herr P.R. man.

An invitation to strut their stuff on the South Lawn of the White House proved too good to pass up, however, and the visitors were scheduled to dance for horse enthusiast Ronald Reagan last Friday. In an unprecedented move, the school also presented Reagan with a fully trained twelve-year-old stallion named Maestoso Blanca, which will certainly upgrade the presidential stable. "He is one of the rare persons to own such a highly trained horse outside of the school," says an official at the Austrian Embassy in Washington. (Whether the new owner will prove equal to guiding Maestoso through his paces "above the ground" remains an equestrian unknown.)

Once they get to Madison Square Garden, the Lippizaners will be bedded down in oversize box stalls, but with specially low sides. "Evidently they get lonely if they can't see each other," says Al Grant, senior vice-president of Madison Square Garden Center, with some bewilderment. Everyone hopes New York's performing surface will work out better than Washington's did in 1964. For that show, instead of the expected mixture of fine topsoil and wood shavings, the horses got mud to dance on. "It was 40 tons of pure putty," remembers Phillipe de Conville, who traveled with the tour as arena manager. "I collected around fifteen or twenty derelicts off the street and had them in there all night working the ground with rakes." The concern this year is more about the hazards of hoof-bruising rocks in the ring, a complaint that was heard often at the National Horse Show, in the Garden, last year. "If there is one rock this time, there is no performance," says Brigadier General Kurt Albrecht, director of the school.

THE SURFACE IS ONE OF THE lesser worries. On the last trip, a young stallion caught a cold and died of pneumonia. And many still feel that the risk of the tour is too great to justify. But all this will be far from the minds of the American fans, many of whom will be seeing the Lippizaners for the first time. To the experienced eye, these horses and riders carry the precision of dressage to Olympian heights. To the inexperienced eye, they are simply sublime. Patient but spirited, heavily muscled but impossibly graceful, these four-legged dancers are the best of the past when horses were the pride of kingdoms. "The French sent you the *Mona Lisa;* the Italians sent you the *Pietà,*" said one Austrian passing through New York last week. "Now we are sending you our national treasure—the Lippizaners." ■

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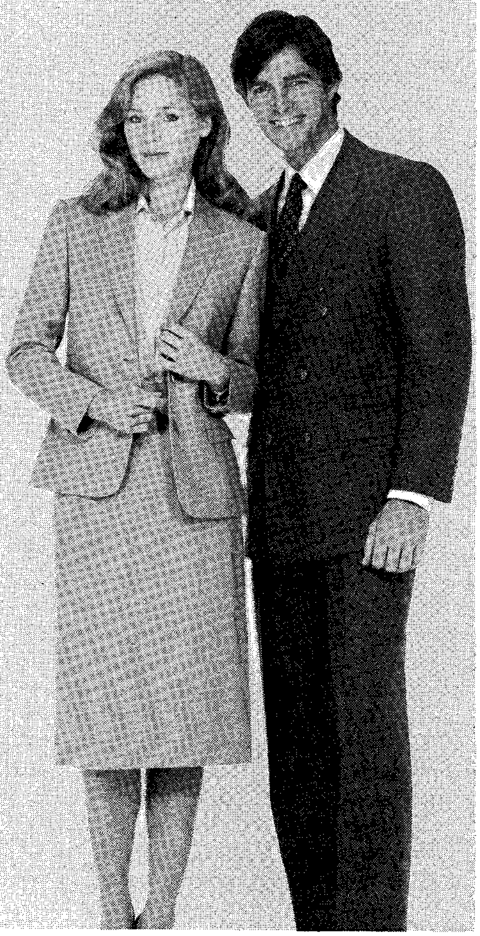

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Mezzos forte: *A Rossini rarity with Horne, von Stade.*

Horne has been dazzling audiences with her bravura technique for years, but she only recently decided to specialize exclusively in the bel canto repertoire, which responds best to her special brand of vocal fireworks. This season Carnegie Hall is presenting Horne in concert versions of three rarely heard Rossini operas, and the first of them—**La Donna del Lago**—should have convinced any doubter that this formidable singer has chosen the right path. Never an especially opulent-sounding instrument to begin with, Horne's voice has narrowed in size, color, and tone over the years. That maturing process has actually facilitated her amazing articulation of rapid coloratura while making her less effective in the powerful Verdi-type mezzo-soprano roles, which she has wisely laid aside.

Needless to say, Horne won the loudest cheers of the evening for her spectacular entrance aria, "Mura felici." She has sung that showstopper even better in the past, but few were moved to complain on this occasion. What does seem a pity, in the face of so much technical accomplishment, is Horne's apparent inability to sing with musical grace and spontaneity or to shape phrases with real feeling and expressive variety—those virtues were expected from a bel canto singer in Rossini's day. Every note sounded machine-made and cold as ice in this heartless tour de force.

Fortunately, there were many other things to admire about the performance; in fact, it would be impossible to imagine a serious Rossini opera sung and played so stylishly twenty years ago. All four principals participated in a staged production last year in Houston, and each one seemed more comfortable in Carnegie Hall concentrating solely on the music. Perhaps the conductor, Donato Renzetti, and the American Symphony Orchestra had something to do with this. In Houston, *La Donna del Lago* seemed limp and lifeless, but Renzetti brought a buoyant lilt and a crisp vitality to the score, relishing the delicious instrumental touches without ever intruding on the singers' prerogatives.

Although Frederica von Stade may not be able to match Horne's virtuosity, she is an infinitely more musical singer, and she turned Elena into a touching, three-dimensional figure with each caress of her voice. Rockwell Blake's nasty tenor has very little aural appeal, but he can get around fistfuls of notes with an agility second to none, while Dano Raffanti, a far more mellifluous tenor, managed to be almost as adept in negotiating his highly ornamented role. Rossini's hideously demanding serious operas may never again be sung with the brilliance the composer expected, but performances of such high quality will do very nicely for the here and now.

SEVERAL YEARS AGO, THE ITALIAN GOVernment passed a bill stating that sound recordings over twenty years old were in the public domain. That decree opened a treasure chest for collectors and a Pandora's box for the record industry. Until quite recently, so-called private discs—performances of operas and concerts taped off the radio or in the theater—circulated widely but surreptitiously under the counter. Now, record stores everywhere have hundreds of such albums out in the open, most of them produced by new Italian labels dealing exclusively in live material. At the moment, these records are the fastest-selling items in the classical business.

Let's not even discuss the problem of ethics or the worldwide legalities of the situation. Obviously these are things to be debated, but so far no one has suggested an equitable or even workable compromise that might make everyone happy. The industry can do little, primarily because international laws relating to live recordings are foggy, making legal action a costly, time-consuming, and so far relatively futile procedure. Only the Metropolitan Opera has managed with some success to keep recordings of its broadcasts out of the stores, in this country if not in Europe. Apart from a glamorous night at the Met, name a legendary performance that took place in any world music capital from around 1945 (when live taping became a practical reality) through 1962: The chances are that a recording of the event is already at your local record store; if not, it soon will be.

For most collectors, the historical and artistic value of these recordings is priceless, a far more important consideration than any moral or judicial questions. And the selection is staggering. Take, for example, the vast number of treasures from Melodram, an outfit based in Milan, and a relatively new link in the Italian connection (distributed in this country by the German News Co., 218 East 86th Street, New York City 10028). As the label's name suggests, opera is the principal commodity here, although

Photograph by Henry Grossman.

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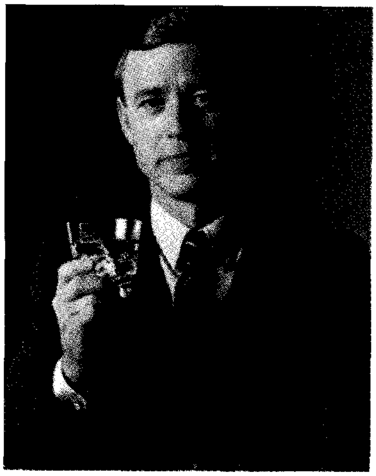
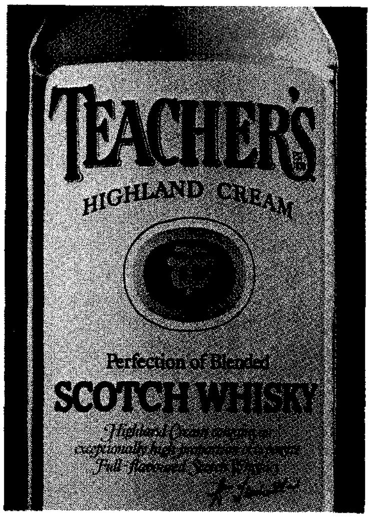


"I've had rich Scotch, and I've had poor Scotch. Believe me rich is better."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many notable instrumentalists and conductors also appear in the company's catalogue. Included in Melodram's "50 Unforgettable Performances" series is Beethoven's *Missa Solemnis* paired with Verdi's *Requiem,* both led by Toscanini in 1940 and sung by Zinka Milanov and Jussi Bjoerling, among others; George Szell conducting *The Magic Flute* in 1959; a 1945 *Abduction From the Seraglio* with the young Elisabeth Schwarzkopf; *Die Meistersinger* conducted in 1937 by Toscanini; and *Eugene Onegin* dating from 1962, with Sena Jurinac and Dietrich Fischer-Dieskau.

A two-disc recital series features live concert or radio performances by Schwarzkopf, Kirsten Flagstad, Beniamino Gigli, Martha Mödl, Astrid Varnay, and Ljuba Welitsch. Another Melodram line concentrates on operatic rarities such as César Franck's *Hulda,* Leoncavallo's *La Bohème,* and several obscure Donizetti works. Yet another area of Melodram's multifaceted operation presents memorable live performances from the Salzburg Festival, dream casts for Mozart operas conducted by Karl Böhm and Herbert von Karajan. Also available are the complete operas of Richard Strauss, most of them originating from the Munich Festival during the 1950s with casts featuring the era's most distinguished Strauss interpreters. No wonder collectors are greedily grabbing up these discs the moment they appear in the stores.

What may well turn out to be Melodram's most significant project to date is a thorough documentation of the Bayreuth Festival from its postwar reopening, in 1951, to 1962. So far, around two dozen performances from the Wagner shrine have been released, and the grand total should eventually reach well over 100 albums. Each carefully produced set contains a generous assortment of production photographs and trilingual notes (Italian, German, and English) by an anonymous but obviously well-informed observer of the Bayreuth scene. The boxes are handsomely designed (a separate color scheme for each year), and the sound is superb, clearly mastered from original studio tapes rather than taken from homemade off-the-air dubbings.

Bayreuth was an exciting and controversial place in the 1950s, when Wieland Wagner created abstract productions that revolutionized the presentation of his grandfather's operas. Innovative staging has always been a Bayreuth tradition, right down to the present, but the once high musical standards began to decline alarmingly in the 1960s as Old Guard Wagner singers and conductors gradually retired, leaving few worthy successors to take their places. By now we have reached an all-time low—one need only listen to the

1980 *Ring* cycle on Philips to hear how desperate the situation has become. Melodram's Bayreuth series preserves what in retrospect now appears to have been a golden age.

The label's annotator underlines that point in his discussion of the 1955 *Die Walküre.* Wieland Wagner's scenic conceptions may have been startlingly contemporary at the time, but the artists who formed the nucleus of his Bayreuth "family" were trained in the pre-war era of great Wagnerian singing. "They all not only had the vocal substance but also the prerequisite stamina and, due to their vocal virtuosity, the necessary flexibility and the inner convictions that made them unmistakable, individual, charismatic personalities. Nowadays, nobody travels to Bayreuth hoping for vocal or musical revelations. The extravagances of a production tempt a public that is solely scenically oriented."

These often magnificent performances from the 1950s prove the sad truth of that argument—Wagner rarely sounds so potent in 1982. Some of the highlights include two *Tristans*, one of them from 1952 with Karajan conducting a performance of white-hot intensity and a cast dominated by the magisterial Isolde of Martha Mödl, then at the peak of her vocal powers. The following summer Eugen Jochum was the eloquent *Tristan* conductor when Astrid Varnay took over Isolde, nobly sculpturing each musical phrase and relishing every subtle twist of the text. Varnay is perhaps the principal beneficiary of Melodram's retrospective, because she recorded few complete operas commercially. No other Wagnerian soprano since World War II—not even Birgit Nilsson—had so much to offer: an expressively plangent voice and a rock-solid technique at the service of a penetrating dramatic intelligence, all captured in her matchless Bayreuth performances of Brünnhilde, Isolde, Sieglinde, Senta, Ortrud, and Kundry.

Also enshrined on these discs is Hans Hotter's godlike Wotan; Ramon Vinay's profoundly moving Tristan and Siegmund; Karl Schmitt-Walter's richly comic but oddly touching Beckmesser; Wolfgang Windgassen's amazing versatility in eleven tenor roles, from Froh to Siegfried; the explosive chemistry of Leonie Rysanek and George London in *The Flying Dutchman;* Birgit Nilsson in the tiny part of Ortlinde in the 1954 *Die Walküre;* the conducting of Knappertsbusch, Karajan, Keilberth, Böhm, Cluytens, and Kempe—almost every performance contains a revelation. Legal or not, Melodram's Bayreuth series promises to be a tremendously valuable phonographic document that preserves a fascinating decade of musical history. Future generations will only be thankful for its existence. ■

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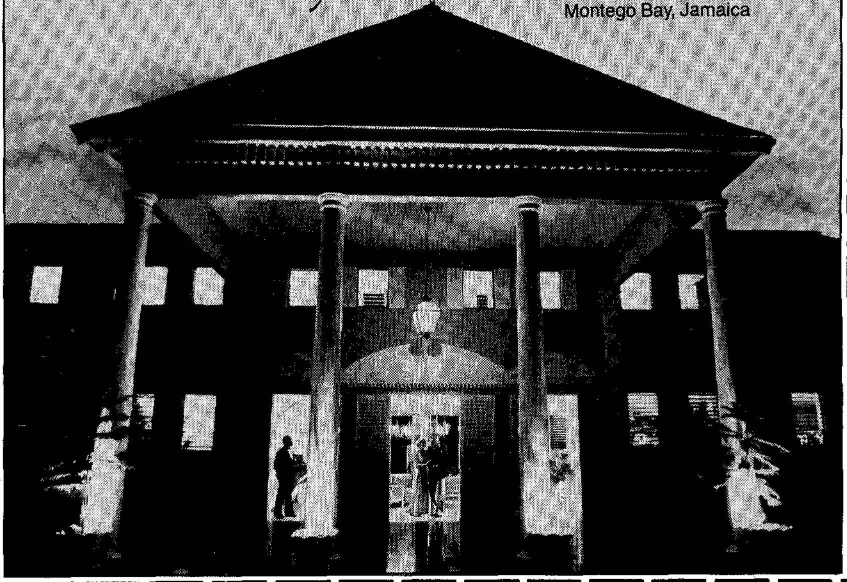

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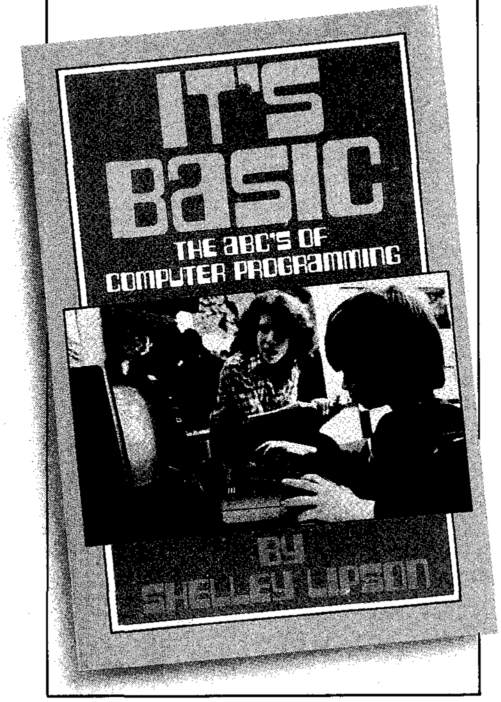
BASIC Training

Shelley Lipson was teaching computer programming at City University when she decided to try the same course on the grade-school kids in her neighborhood. The kids caught on faster. The experience prompted this book, which will bring BASIC computer language to more kids. It seems highly successful. In fact, as soon as our six-year-old niece, Carolyn, returns *It's Basic,* we're going to reread the section on how to teach a computer to eat a candy bar. Carolyn offered to explain it, but that would be too humiliating.

IT'S BASIC/By Shelley Lipson
Holt, Rinehart and Winston/$8.95



Miss American Pie

American folk baking for Thanksgiving . . . classic and unadorned, with a few hidden surprises. Inside this plain-Jane custard pie (left center, $12) a puddle of maple sugar. Pecans in pastry, glazed and straightforward (top left, $12), not too sweet. Sweet-potato pie with sour-cream tang (bottom, $10), so passionately spiced it tastes almost peppered. Deceptively humble bread-and-butter pudding ($18), a voluptuous cream with nuggets of brandy-plumped prunes and apricots. All by Karen Pritsker, one-half of the creative force behind the sadly defunct Dodin-Bouffant and now resident pâtissière at Star Spangled Foods. Bring your own bake-and-serve dish or leave a deposit on theirs . . . and don't miss the spectacular banana muffins (75 cents). By the way, the shoppers at Star Spangled Foods have found some truly splendid American vinegars, especially the P. S. Quattrociocchi Chardonnay (white) and Cabernet (red), from San Francisco (possibly one of the very best I've tasted). Add some mystery to your Thanksgiving salad with the house's own wildly fragrant High Mountain raspberry vinegar ($5 and $6 a bottle). **—Gael Greene**

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Photograph, top: Daniel Quat.

Hearing Aide

Alex Rutman, of Thalia Hi-Fi, wants to help. He doesn't want you getting out of bed to turn off the tape deck. Nor does he want you staring at ugly speaker wires (or, for that matter, ugly speakers, which, he says, should be color-coordinated or hidden). He sells only top equipment but can set you up with a simple sound system (after a house call to determine your needs) for as little as $1,500, or will work with your architect or decorator to wire your whole life (and house) for sound for as much as $60,000. After what he's done for Dustin Hoffman and Marlo Thomas, he feels it's the least he can do for you.

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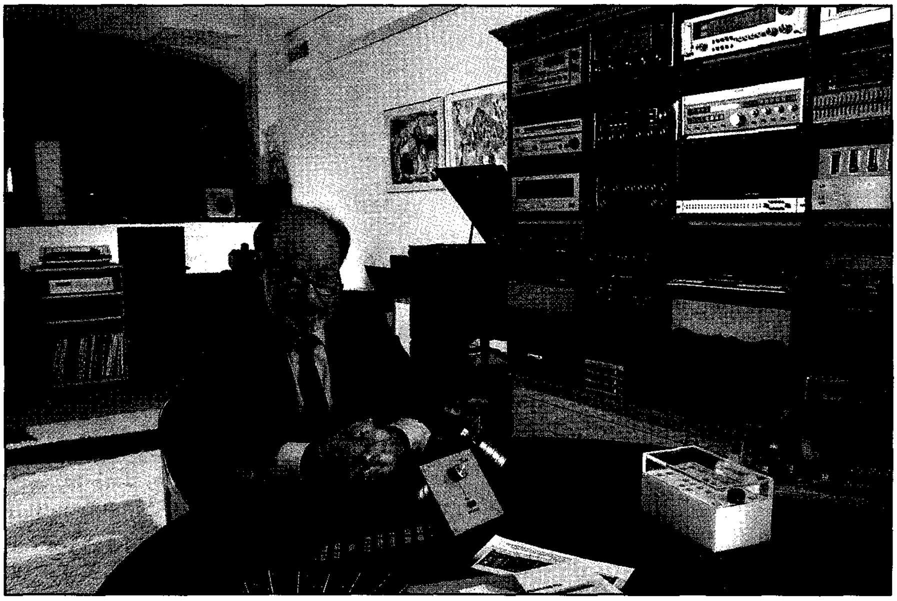

Eskimo Prize

If you've traveled to Alaska, you're likely to know about qiviut and oomingmak. But for those of us whose travels north have not taken us past Maine, qiviut is the soft underwool combed from the musk-ox (oomingmak) and knitted into feather-light caps ($52), scarves ($120), hoods ($90), and tunics ($300) by Eskimos in Alaskan villages with strange-sounding names. What is warm enough for the tundra is surely warm enough for New York. Their beauty is a bonus.

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Remembrance of Offspring Past

Now that Back Pages, famous for its clutter of slot machines and jukeboxes, has moved to roomier quarters in SoHo, Alan and Helene Luchnick have revealed their passion for antique children's furniture. The group is eclectic—as early as the occasional wicker carriage, as recently nostalgic as a Bing Crosby Junior Juke that plays 78s ($275). But there's always something "new"—a high chair that converts to table height ($425), a bouncing oak swing ($600), a kiddie-size horse and buggy ($550). Everything for the babies of the eighties.

BACK PAGES ANTIQUES/*125 Greene Street/460-5998*

Photographs: top, Daniel Quat; left, John Firman; bottom, Ricardo Salas.

Television/James Wolcott

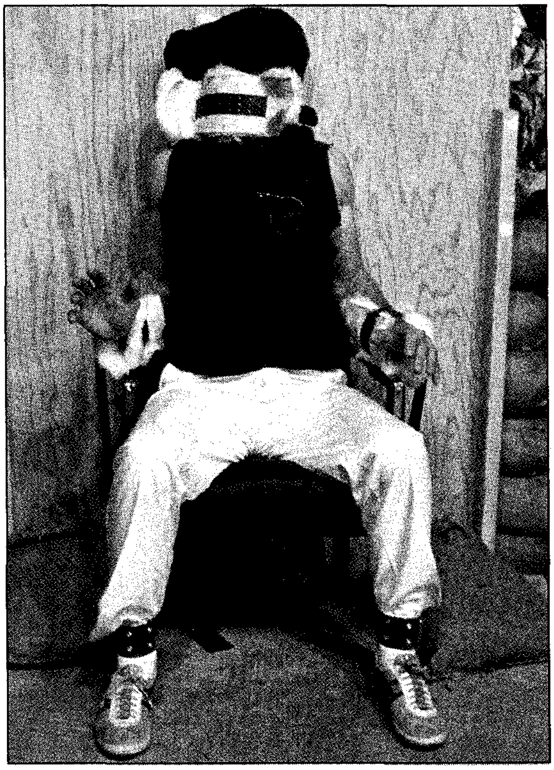
GARY GILMORE'S SLOW DANCE ON THE KILLING GROUND

"...*The Executioner's Song* is a leg-weary death march, its director's inexperience betrayed in every yawning lull..."

AS GARY GILMORE IN THE TELEVISION adaptation of **The Executioner's Song** (November 28 and 29; 9 P.M.; NBC), Tommy Lee Jones looks as if he's spent nearly every night of his life facedown on ratty mattresses, snoring. Nicked and pocked, creased and sunken-shadowed, Jones's face is a relief map of lonely hardship, and the deep cut of his smile is as lewdly ominous as the leer of a jack-o'-lantern. Playing an eerily bent police officer in Irvin Kershner's *The Eyes of Laura Mars,* Jones was carefully shot in clouds and tilts of shadow so that the cruel hollows of his features could be smoothed, softened, blurred into the surrounding funk. Lawrence Schiller, the media hypester who brought Norman Mailer into the Gary Gilmore saga and produced/directed this two-part version of Mailer's "true life" novel, hasn't thrown over Jones this cloak of protection. Jones's features are rawly exposed in *The Executioner's Song* so that we can see the tiniest shifts of feeling in Gilmore, the seismic tremors of his rage and malice. But although Jones's Gilmore is onscreen for nearly four hours, his every wince and tic under tense examination, the workings of Gilmore's mind remain obscure, remote—it's his thoughts and urges that are here cloaked in enigma. He never climbs out of his punk armor.

Spacious and unhurried, Mailer's original novel is a series of edgy accumulations. In paragraphs crisp as snapshots, *The Executioner's Song* follows Gilmore from his prison release into the custody of his cousin Brenda, who lives with her husband in Mormon country—Orem, Utah, six miles from Provo. Against a backdrop of snow-ermined mountains, Gilmore cruises for chicks and tries to find a niche in the workday grind, but it's no-go, his prison habits are too deeply ingrained, and as his frustration mounts, the book's humdrum details begin to sprout hooks. Unfortunately, there's no clock-ticking of distress in Schiller's *Song,* no restless twinges of menace in Gilmore's fingertips. The telefilm becomes instead a leg-weary death march, a clomp of heavy boots. What makes *The Executioner's Song* such a weighty slog?

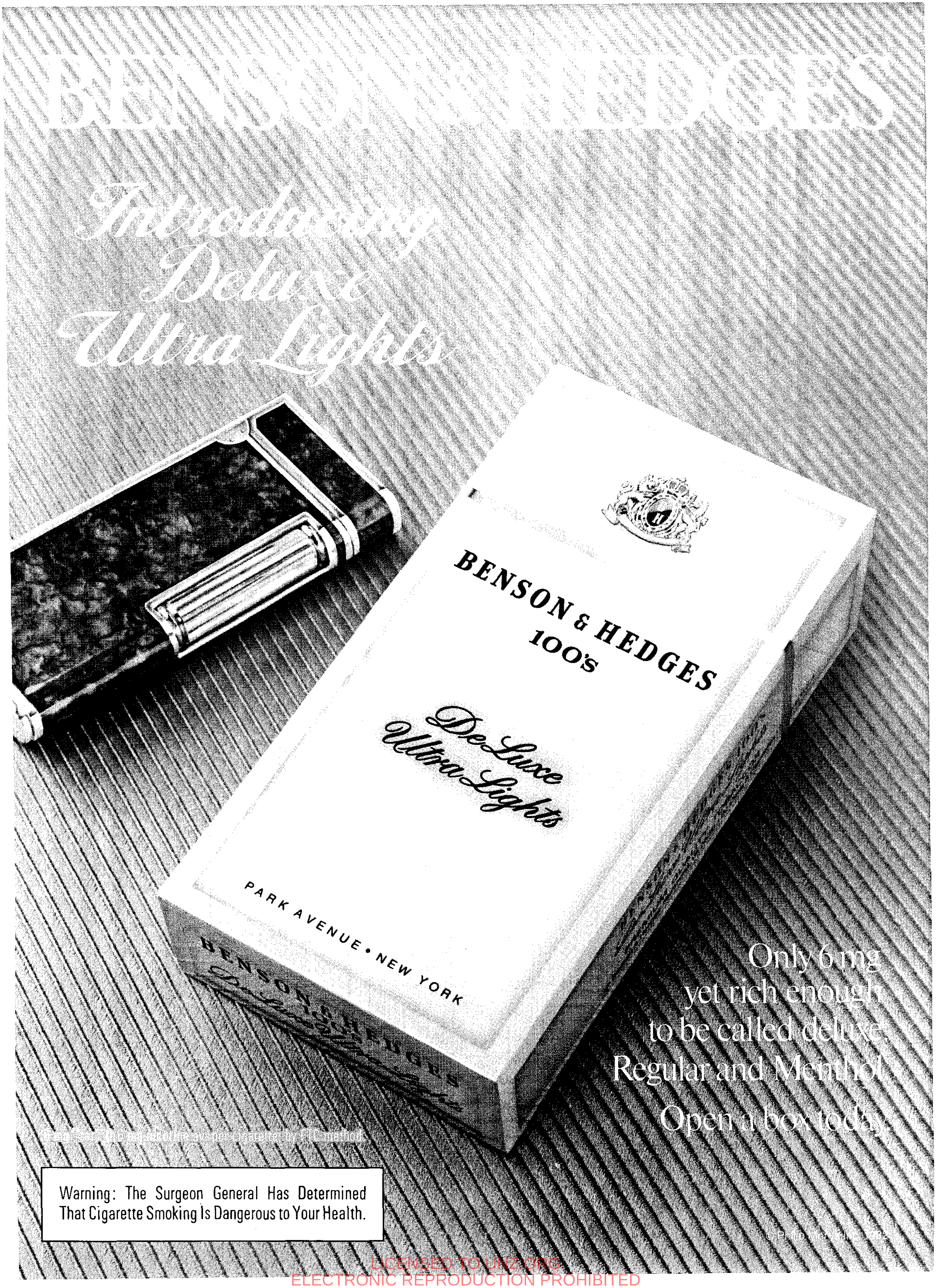
Certainly the cast can't be rapped. As the wary, trusting Brenda, Christine Lahti (*... And Justice for All, Whose Life Is It Anyway?*) does what she does best—digs her heels into the carpet and sexily, sturdily refuses to budge. In the pivotal role of Gilmore's girl friend, Nicole, newcomer Rosanna Arquette is a nymphet strumpet out of Nabokov, a bruised peach with a pout. Swinging her goodies in bare-midriff outfits, she's such a bundle of wanton bliss that you can see why Gilmore's bouts of impotence would eventually tear him off his hinges. Mailer's wife, Norris Church, also contributes a convincing bit as a divorcée who wiggles out of Gilmore's clinches, sensing the coil of anger that lies beneath his desire to score. Even Eli Wallach, who often needs a lion tamer armed with whip and chair to deter him from chewing up the scenery, is solidly secure as Gilmore's uncle Vern, keeping his voice to a gruff grumble. Norman Mailer's script? It doesn't have the barbed inflections of his narrative, and the book's social friction—the contrast between the strict, upstanding Mormons and the slutty, dope-smoking "welfare witches" and their biker boyfriends—has been whittled away, muted. But it's a serviceable script, not a slab of hackwork. And although the cinematographer, Freddie Francis (taking his color scheme from Roger Ward's book-jacket photo), tends to pour on the ink blue by the bucketful, the movie has a distinctive worn, haggard pallor—it's as if the world of Gary Gilmore had been tossing awake all night with a migraine.



Death seat: *Tommy Lee Jones as Gilmore.*

No, blame for the film's tired plod must be heaped on the shoulders of one man and one man only—Lawrence Schiller, who has never directed a film on this scale before, and whose lack of expertise is betrayed in every yawning lull. Perhaps Schiller's ego rode too high in the saddle to allow him to entrust the direction of *The Executioner's Song* to a hired hand, or perhaps Schiller didn't believe a hired hand would be ardently true to his (and Mailer's) vision of the book, but the unhappy fact is that the film has less zip and bustle than the average installment of *Hill Street Blues,* and compared with such made-for-TV thrillers as Ivan Nagy's *Mind Over Murder* or Billy Hale's *Murder in Texas,* it's a backward toddler, barely out of the woods. For a rookie, Schiller displays a sure touch in handling actors, but he has no flair for composition, movement, montage. The shots are stunted and blocky, and the sequence in which Gilmore is captured is so sluggishly paced that you half-expect Broderick Crawford to pull up from an old episode of *Highway Patrol* and slap a ticket on Schiller's forehead for slowing up traffic.

Schiller's participation casts a smoggy pall over this project. In the book, Mailer strives to upholster Schiller's shabby reputation, charting the growth of Lawrence Schiller the slime merchant—the man who interviewed Jack Ruby on his deathbed and peddled the confessions of Manson-gang member Susan Atkins for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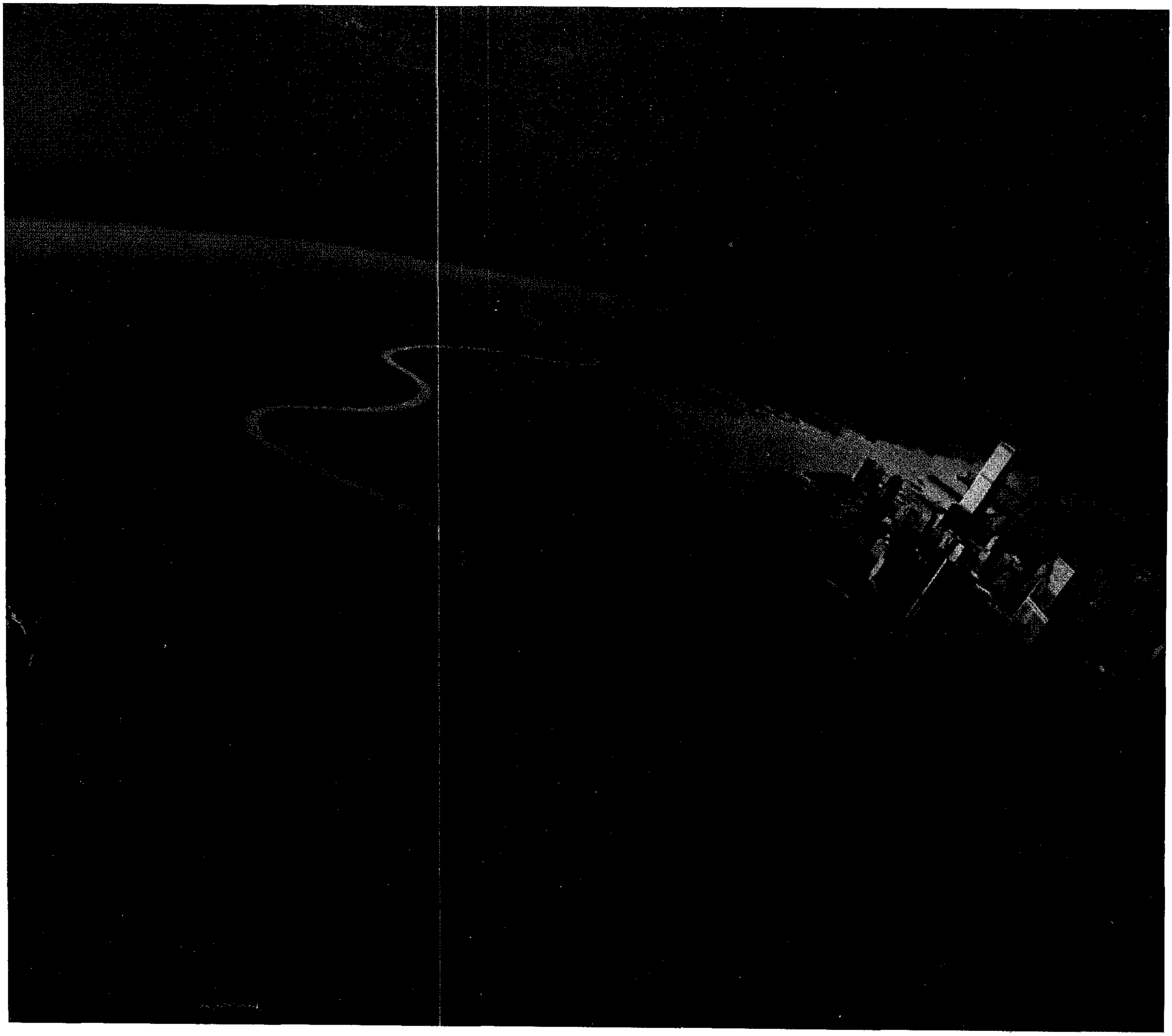

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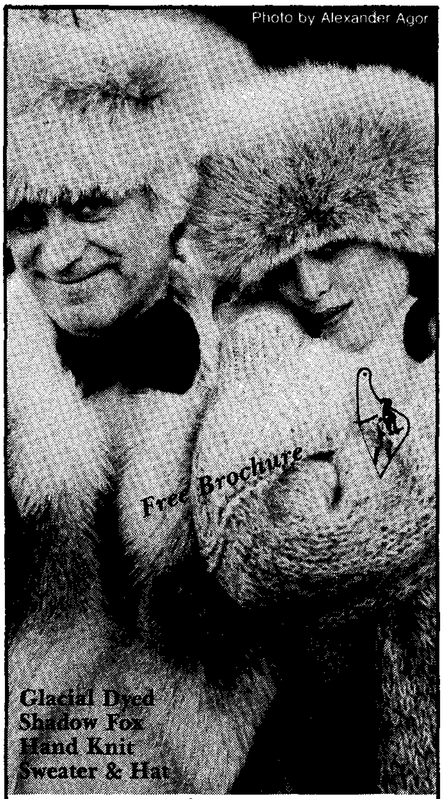
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a quickie paperback sale—into Lawrence Schiller the caring, nurturing *mensh.* So intently did Mailer monitor the washes of anguish and remorse in Schiller's soul that everything became evidence of the man's emerging goodness, even the fluttering of his bowels: "The diarrhea went through him as if to squeeze every last rotten thing out . . .," etc. Trumping even this, Schiller offers us in the TV version a Schiller surrogate—Larry Samuels (Steven Keats), a media hustler who expertly plugs in and exploits the tumult surrounding Gilmore's execution. Fiercely bearded, Keats skulks about in a parka, looking as if at any moment he's going to mush a team of huskies across the tundra. He's a fever-driven media prophet, a restless spirit with burning, accusing eyes. Is this how Lawrence Schiller sees himself? His earmuffs must be a little tight.

As Diane Johnson shrewdly noted in her review of *The Executioner's Song* (reprinted in *Terrorists and Novelists*), "no one has mythologized Son of Sam, so fat and creepy." But Gary Gilmore, lean and creepy, sunk his talons into Mailer's imagination and became a figure of romanticized fancy, a gaunt silhouette casting a shuddering spell over those who creep by daylight. This fascination with outlaw killers is one of Mailer's least attractive obsessions. Jack Henry Abbott was for Mailer a stirring voice from underground, and Charlie Manson a man of large gifts, "incandescent sensibilities," and—yes—a personality Mailer isn't shy to call "Dostoyevskian." Norman Mailer has always insisted on Dostoevski-izing his executioners, turning them into cunning, large-souled brutes whose exploits throw a wobble into society's foundations. But this is only part of Dostoevski; the Dostoevski who created Raskolnikov also wrote the unforgettably compassionate scene in *The Brothers Karamazov* in which Ivan describes to Alyosha the torments of children beaten and shut up in rooms, their faces smeared with excrement. Norman Mailer is a writer daring, generous, and exquisitely attuned, but it can hardly be said that he's bled tears of compassion in his work for those at the whipping end of cruelty; his sympathetic interest has always been with the neighborhood thugs who rough up the grocer, the orgy master, the psychopath, the aspiring Sade—with the beaters, not the beaten. To Mailer's credit, he did try to capture the sweet, mundane homeyness of Gilmore's victims in his book, but there is something dutiful about these sections—you sense Mailer's eagerness to move on to the lurid rumble of Gary Gilmore's mind, where the angels of Karma are being readied for takeoff.

Shockingly, Gilmore's victims are barely given a glance in the TV version.

Although Gary's cousin Brenda pays lip service to the grief of their families, the victims are little more than human props; once dispatched by Gilmore with a minimum of fuss, their lifeless bodies become mere stepping-stones on his trek into self-apotheosis. Their corpses are without glamour, and rugged glamour is finally what *The Executioner's Song* is about. Near the end of the telefilm, Gilmore, his relations and associates have a pre-execution party in maximum security, a lilting swirl of booze, laughs, and sad music from the radio. The mood is very loose and affable, and you feel that those people are happy to be around Gary Gilmore not because he's come clean with his conscience and deeds but because he's now a star, and people like to hang around stars, even those with a few deaths notched to their name. For all the large mumblings about soul travel and reincarnation in *The Executioner's Song*, stardom seems to be Gary Gilmore's true transcendence—his death set into motion cover stories, television specials, a best-selling book, this made-for-TV mini-series: the machinery of pop immortality. Gary Gilmore's cagey soul absorbs Mailer and Schiller, but the victims had souls, too, souls perhaps as far-venturing as Gilmore's, and they deserved better in life and film than this casual, callous snuffing. Dostoevski wouldn't have given them so threadbare a reckoning.

WASN'T IT A LITTLE REDUNDANT TO CAST Gregory Peck to play President Lincoln in **The Blue and the Gray**? He's been Lincolnesque for so long that one wouldn't be surprised to see him dipping into the kitchens of Beverly Hills restaurants in a stovepipe hat, telling the dishwashers, "Fling aside your aprons—you're free! Free!" Directed by Andrew V. McLaglen, *The Blue and the Gray* was a whiskery affair—complementing Peck's Lincolnesque fuzz, Sterling Hayden sported a snowy beard as John Brown, and Stacy Keach slicked back a trim mustache as a Union commander. Aside from the wimmenfolk, the most clean-shaven member of the cast was John Hammond, who played the role of a war correspondent with a lot of sincere boyish gulps, as if he were Jimmy Olsen on his first assignment for the *Daily Planet*. Months of hard, serious work went into this production, but it still had moments that were historically suspect. In one questionable scene, President Lincoln conferred with a gypsy fortune-teller, played by Dr. Ruth Westheimer, and asked her how to bring this tragic struggle to a close; waving her fingers over a clouded ball, Dr. Ruth told him, "You must stimuwate the cwitoris!" I tell you, Lincoln's beard nearly came unglued. ▬

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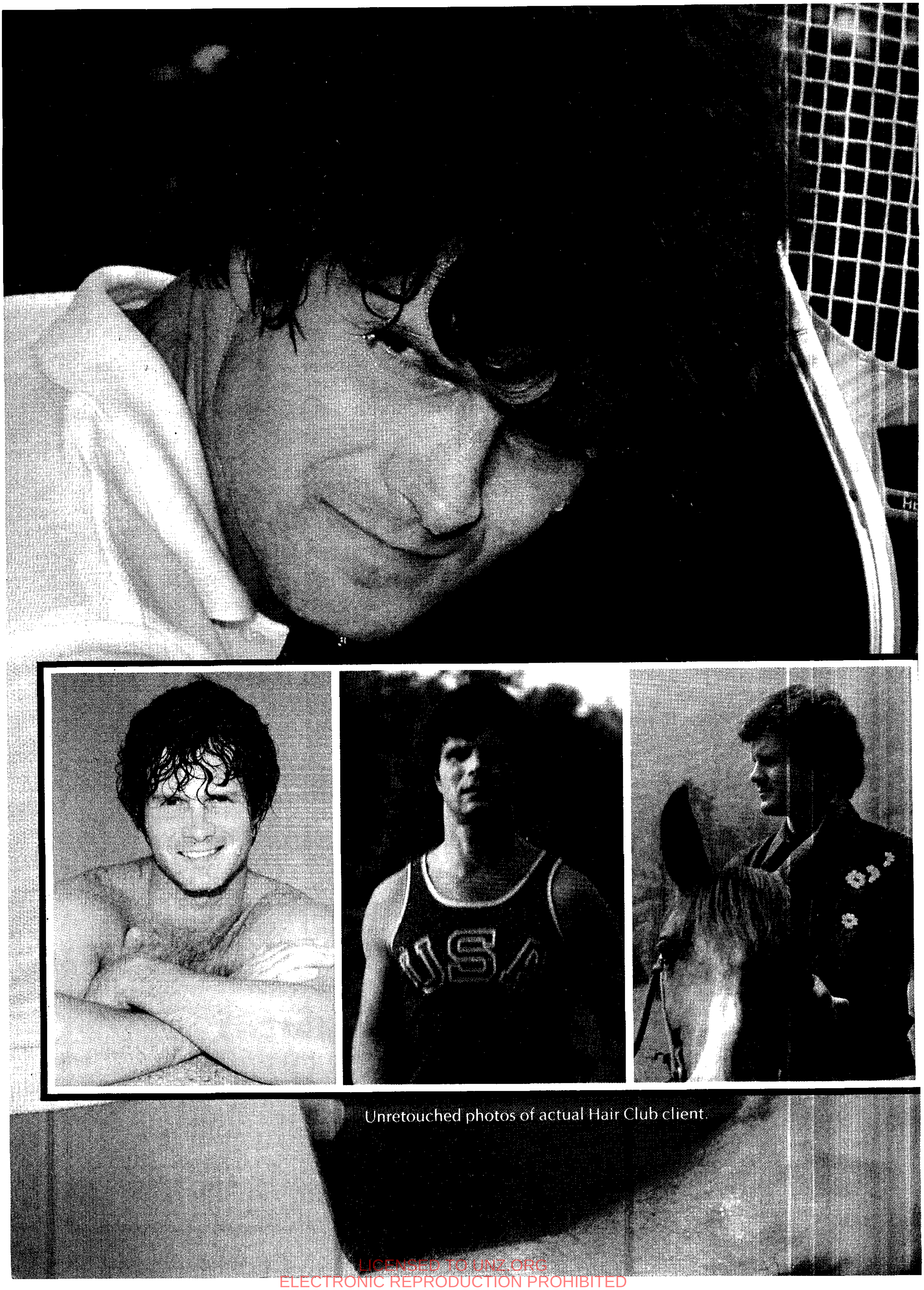

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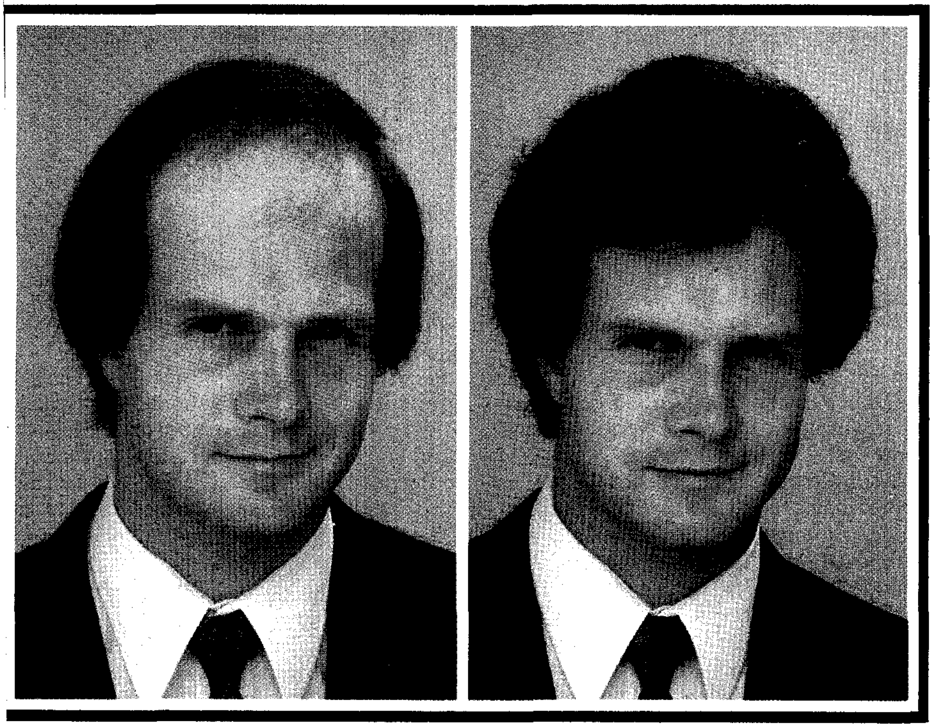

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Books/Rhoda Koenig

LOVES OF A POET

"...Robert Lowell's biography shows us the gruesome contradictions between art and life. This is good for us..."

Robert Lowell: A Biography, *by Ian Hamilton. Random House; 527 pages; $19.95.*

ROBERT LOWELL'S NICKNAME ALL HIS life was "Cal"—not for the Protestant New England deity, but Caligula. Lowell never approached that emperor's gaudy vices—sister rape and horse worship never seem as appealing in later life as they do in prep school—but in one respect he was to tragically live up to his boyhood name; he was, much of the time, clinically, certifiably mad. To many people, that effectively rules out the moral judgment of "bad." "Dangerous to know," however, is not in dispute.

Ian Hamilton's sad story begins in Boston, the year America entered the First World War, with Lowell's birth to Charlotte Winslow, an exuberant and acerbic blue blood, and Robert Traill Spence Lowell III, an amiable, alienated nonentity from a minor branch of a distinguished family who referred to his wife and child as "you Bostonians." The elder Lowell was a non-starter in the competition between the energetic mother and her brilliant son. "Mother and I loved knocking our heads together until they bled," Lowell recalled. "Father's soul went underground."

The mental troubles began early; before Lowell left prep school, his mother consulted a psychiatrist about her unruly son. Confusing cause and symptom, as guilty parents will, Mrs. Lowell would later blame his troubles on "the emotional excitement of poetry." When he was jailed for evading the draft during World War II (with typical directness, he wrote to President Roosevelt, "I cannot honorably participate in a war whose prosecution, as far as I can judge, constitutes a betrayal of my country"), she wanted him transferred to the psychopathic ward.

Lowell's parents also worried about his mental state when he wanted to marry Jean Stafford, a young writer devoid of income and ancestors. But while he did not suffer a breakdown during those years, she became increasingly alcoholic and contentious, often provoking his rage, sometimes disastrously. Before they were married, he had driven their car into a wall, smashing her nose and much of the rest of her face; during a quarrel, he hit her and broke her nose again. In the fall of 1946, Lowell told Stafford that he wanted a separation, and moved in with Delmore Schwartz's ex-wife; Stafford checked into Payne Whitney, where she was to stay for several months. She came out to find Lowell's first book of poems, *Lord Weary's Castle,* heralded as the most important debut since Auden or Frost or Eliot, and Lowell himself drenched in a shower of academic gold. When the divorce came through, Stafford declared, "He is an altogether magnificent creature and I am so glad that I never have to see him again that I could dance."

The poet at home: *Lowell with his and Elizabeth Hardwick's daughter, Harriet, 1961.*

A couple of years later, Lowell had a spectacular breakdown—public scenes, police, violence, straitjackets—that led to shock therapy and several months in a padded cell. A few weeks after he was discharged, he married the novelist and critic Elizabeth Hardwick. A guest recalled, "The pastor's opening remarks were: 'Dear friends, we are here for a wedding, not a funeral...'—looking around at everyone's glum faces."

Hamilton's information about the next twenty years of Lowell's life—when he wrote *Life Studies, For the Union Dead,* and *The Old Glory,* and publicly protested the Vietnam War—was obtained with Hardwick's cooperation, and she deserves credit for her frankness. She has not spared us, or herself, a detailed account of his repeated infidelities with adoring coeds, exotic dancers, and lady poetesses, or of the terrifying manic episodes they portended, controlled but never cured by electroshock, Thorazine, and lithium. Time and again she lived through the grisly comedy of acquaintances' taking the early stages of a mental collapse for normal poet behavior, and thinking her protectiveness jealous and bourgeois. And whenever he announced he was going off with another woman, she had to feel sorry for *him,* because she knew a breakdown would soon follow, and he would need her help.

Just as homosexuals infuriate the rest of the world by travestying the behavior of spouses and lovers, the insane make us uncomfortable with their grotesque versions of what we take seriously and hold dear. I don't think anyone who has ever loved passionately can read without wincing Lowell's constant declarations that he had now met the perfect woman and was ready to start a new life. (Once he demanded to be let off an airplane so he could start a new life with the stewardess he had fallen in love with between Buenos Aires and Asunción.) Hardwick's patience in putting up with all this was a triumph of nobility, or masochism, or whatever you like to think.

Photograph by Henri Cartier-Bresson/Magnum Photos.

You have the choice because Hamilton has stayed at a respectful distance from Hardwick, who remains the ghostly wife. (You would not know from this reticent fellow, for instance, that Hardwick wrote a well-regarded book of criticism called *Seduction and Betrayal.*) Apart from a few plaintive rhetorical questions ("How could Hardwick simply pretend that she had not been abused and humiliated; how could she take him back without some lingering rancor?"), he has not even speculated on the Lowells' life together. We never hear from her about their meeting, their love affair, or anything about her reason for marrying this disturbed man other than "I wanted to do it." Their only child, Harriet, is not heard from, but perhaps all we need to know is contained in Lowell's remark that he found small children incomprehensible and boring.

There are other frustrating lacunae in this book, reminding one, irritatingly, that a biography is never as satisfying as an omniscient novel. Although we hear from two girl friends about what Lowell was like in bed (insensitive, says one; "huggy," says the other), there is no description of what happened at the London party where Lowell saw an old acquaintance, Caroline Blackwood, and she walked off with the literary lion in her jaws. This time Hardwick was not around to rescue Lowell from the affair-manic episode that began when Blackwood took him back to the house she shared with her "estranged" husband (forgotten but not gone) and three small children. A year later, Blackwood and Lowell had a son, and a year after that they flew to Santo Domingo for a package divorce-marriage. ("It was lovely there," she told Hamilton. "It's a place with grotesque hotels and wonderful rum punches.... Cal loved it, because it was so mad.") After a few more years, though, Lowell had had it and returned to America, where he became reconciled with Hardwick. He was on his way back to her when he died in a taxi, clutching a portrait of Caroline Blackwood. What a nasty sense of humor God has sometimes.

Ian Hamilton's biography is intelligently and cleanly written; it is thorough and detailed, for the most part, and the comments on Lowell's poetry are shrewd and unsparing. We and Lowell have been served about as well as we could be by an official biography (written with Hardwick's and Blackwood's cooperation, published by Hardwick and Lowell's friend Jason Epstein). The question is whether we want this gruesome stuff served up to us at all. I think we do. Each time a biography like this comes out we hear complaints that it spoils one's pleasure in the author's work, that it kills our hero worship. But these are arguments in its favor. Using an artist's life to judge his work is a childish habit, and anything that helps kick it out of us does us good. (It's a meanspirited one as well, since it's used only by people who want to sneer at the artist. Do these high-minded types ever say how marvelous it is that such exquisite work could rise out of a sordid life? Do they eagerly pick up a dull book when they learn that its author had a beautiful soul?) As for the hero worship, that's childish and unfair as well. Why does the creation of a work of art impose on the artist the obligation to lead an exemplary life? The artists have fulfilled their contracts with us by producing work that gives us pleasure or insight or both. Why hold them to an unwritten morals clause?

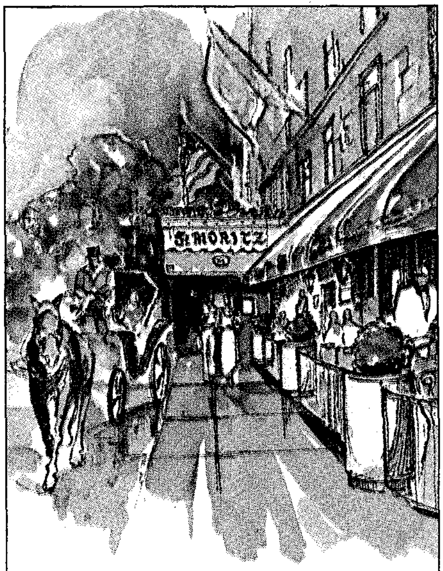
Lowell's moral failings do at times creep into his art, but in ways that we can see without a biography. When he writes about his despised father, for instance, or uses excerpts from Hardwick's agonized letters at the time of his desertion in his poems, we're reminded once again that cruelty is failure of the imagination, that charity ends at home. The vindictiveness, the opportunism militate against any great sensitivity in his treatment of the material.

Still, this vast accumulation of fact does call for some sort of response to Lowell's life. I don't think that his intermittent madness completely absolves him of his atrocious behavior. (This was, after all, someone who, from childhood, was considered brilliant and special, who was movie-star handsome, and who had a trust fund.) It was always so easy for Lowell to misbehave; as badly as he treated his wives, they never left him, and there was always some nice college girl ready to lie down and be walked over. It can't have been fun to be discarded by Lowell; yet most of us have our hearts broken, if we're lucky, and a famous poet is about the best you can ask for the job. Lowell did suffer a great deal, but, given the comforts of his life and the solace of his art, I think he came out ahead. *Robert Lowell* shows us once again how great the gulf is between what we feel and what we are able to do. I am sorry for Robert Lowell, but sorrier for the poor bastards whose actions are all they can be judged by, and whose high ideals and good intentions are never made into poems.

By Our Contributors

The Cat's Pajamas: A Charming and Clever Compendium of Feline Trivia, *by Leonore Fleischer. Harper & Row; 180 pages; $6.95 (paper).*

A Kids' New York: A Guide to Fun City for Kids of All Ages, *by Peter Lawrence. Avon; 322 pages; $6.95 (paper).*



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Art/Kay Larson

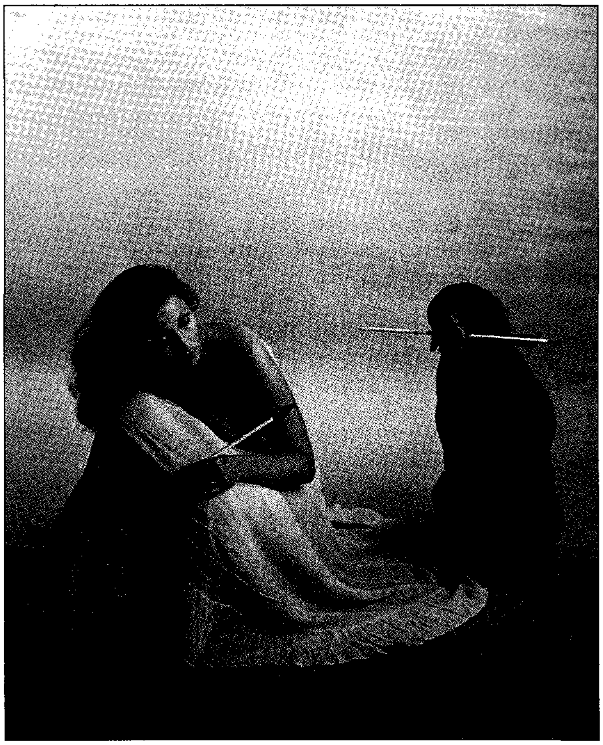
A DOG'S LIFE

"...Wegman has drifted beyond the reach of conceptual art. His voluptuous pictures are portraits in a classic sense..."

William Wegman's DOG WAS THE IDEAL post-modern photographer's model: a dour gray muzzle waiting to be adorned with an idea. For the pictures Wegman took with a large-format Polaroid, the dog's demanding master dusted his weimaraner with baby powder, dumped a sack of flour on his back, covered him with Christmas-tree garlands, and wrapped him in black yarn like a Christo sculpture. The stoic dog sat through it all, showing just a trace of anguish in his half-closed eyes, as though to confirm that this world is a hard place and those in it had best be reconciled to its trials.

The dog—named Man Ray after the surrealist photographer, poet, and master of irony—died this last spring. His image, however, is still with us: in Wegman's contribution to an exhibition of recent portrait photography now at N.Y.U.'s Grey Gallery; in the large Wegman retrospective opening next month at the Walker Art Center, in Minneapolis; and in *Man's Best Friend,* the glossy new Abrams book presenting parts of the Man Ray portrait series. Meanwhile, Wegman himself, his grief abating, has found another model: a body-builder whose miraculous physique is admirably displayed in the newest Polaroid series, at the Holly Solomon Gallery. Wegman, like most artists, would prefer that his audience concentrate on this most recent series, in which the woman sprays herself with Lysol in lieu of perfume, paints herself with dribbles of imitation blood, throws a serving platter as if it were a Greek discus, hitchhikes in the middle of a SoHo loft, and does other strange and not quite logical things. The new portraits are curiously fascinating, but Wegman's work acts upon one slowly, and his audience is liable to be attached to Man Ray's expressive face for some months to come.

This seems to be a summing-up time for Wegman. Perhaps it's just as well, since his image is ultimately elusive. Is he an artist turned photographer, or a photographer who started out as an artist, or is he just playing with photography while he moves on to something else? Whatever the answer, his Polaroid series—begun in 1978 when the corporation invited artists to use its 20-by-24-inch Land camera at its Massachusetts headquarters—is his most significant contribution yet to his budding career in photography. Wegman has become a leading figure in a genre that has barely begun to be noticed as such.



Post-modern pooch: *One of Wegman's Man Ray series.*

Nobody should be surprised that there is such a thing as post-modern photography: These days, no one is comfortable without a prefix. But the name signifies a real split between the "Museum of Modern Art" modernists, who have gone off in pursuit of an increasingly artless, out-of-focus, angular realism, and their antithesis, the photographers who have discovered Style. In "Faces Photographed," the show at Grey Gallery, Style is a form of fiction in which the view through the camera lens is a manufactured truth, as synthetic as any observation made with a brush on canvas. Wegman's photographs of Man Ray are more absurdist than the portraits by Peter Hujar, Robert Mapplethorpe, Nan Goldin, or the fourteen other photographers here, but they fit right in as manufactured fiction. The connection helps explain why Wegman's works seem so puzzlingly complex, and it helps illuminate the concerns of the photographers at Grey. A preoccupation with Style will obviously direct its adherents toward the stylized conventions of advertising and fashion photography. (Wegman paraphrases those conventions in the new body-builder series, and several of the photographers at Grey either have worked in the field or are trying to make it seem so.) The attitude is also adapted to depicting stylish life-styles: gay, trans, punk, artiste. (Mapplethorpe, Hujar, Bruce Weber, and Kenneth McGowan celebrate the male form. And Wegman's lovely model at Holly Solomon is at times ambiguously well muscled.)

But the most intriguing connection is to conceptual art. Wegman, Cindy Sherman, Cosimo di Leo Ricatto, Nan Goldin, and David Hockney all show a significant understanding of the formalist conventions of the late 1960s and early 1970s. Hockney, for instance, combines small Polaroid photographs into grid pictures, breaking up these portraits of his friends into self-conscious parodies of minimalism and Cubism. (One portrait is titled *Nicholas Wilder Studying Picasso,* but it could also be an homage to Sol LeWitt, who did his own grid series several years ago.)

Around the end of the 1960s, artists began to investigate the operations of the mind on matter; at the same time, they began to be fascinated with systems for dispensing information. It was inevitable that conceptual artists would begin to use video and still cameras, but what was not foreseen was the gradual drift, during the past fifteen years, toward the use of those forms in more conventional ways. Artists doing video are now getting interested in commercial programming, while those using the still camera are producing photographs that increasingly resemble the work of photographers their own age who matured during conceptualism. In other words, a trade-off is in progress—one that has determined the intellectual tone of post-modern photography to a surprising degree. The show at Grey Gallery proposes a strong connection between the recent obsession with Style and the formalism of the preceding decades. I suppose we shouldn't be shocked: Isn't Style just form in high gear?

As a conceptualist, Wegman took a typical route through the 1970s, schooling himself with a video camera after experimenting with still photography. His first camera work was crude but methodical. In an early black-and-white series, he poses Man Ray on a square box in a sequence determined by the cone, cube, and sphere on a piece of paper in front of the dog. Even now, when his Man Ray portraits have grown sleek, glossy, and gorgeously laced with color, he maintains a conceptualist's disdain for technical mastery—the Polaroid camera and the technicians that accompany it develop and fix the image. But he has drifted beyond the reach of conceptual art. His voluptuous Polaroid pictures are portraits in a classic sense, revealing Man Ray's dignity, his need for love, and his willingness to obey, no matter what absurd transformations his master demands of him.

The Man Ray series at one level is a witty parable of social role-playing. (So are the body-builder portraits, in a different sense.) But Wegman's wit is more conceptually complex than most of the stylish cleverness that one sees in the galleries around town these days, just because it involves itself with human values over fleeting social ones. No matter that the subject is a dog. That's the sort of irony you find everywhere—a privileged irony, fostered by a formalistic surrealism that grounds itself not in some simplified view of the unconscious but in an astute perception of the confusions embedded in rational thought. (Grey Gallery, 33 Washington Place; through December 23. Holly Solomon Gallery, 392 West Broadway; through December 1.)

SINCE HIS PAINTINGS SEEM TO YEARN for a third dimension, it's not surprising that **Sandro Chia** should try his hand at sculpture. His first forays out of the flat plane—a man on a ladder, and a reclining woman with an arrow lodged cryptically in her back—are round with a vengeance, bulbous as a Maillol, and scored all over by the painter's fingers. This first venture requires a second; perhaps then Chia will show us more of what motivates the paintings. (Sperone Westwater Fischer, 142 Greene Street; through November 27.) ▬

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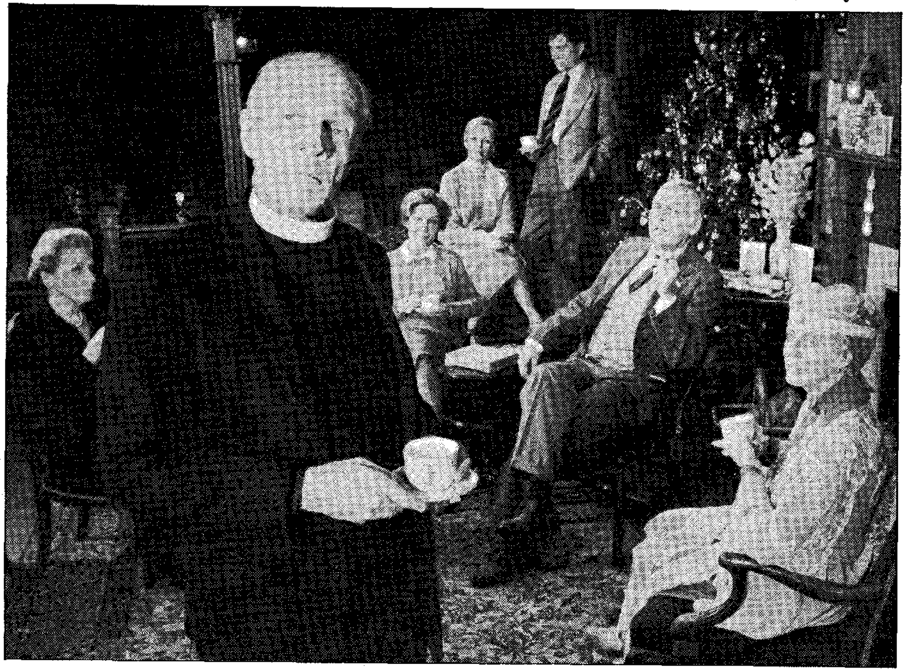
THE SORRY AND THE LIVELY

"...Even the 'surprises' in *The Holly and the Ivy* are predictable. But *Upstairs at O'Neals'* is full of glee and wit..."

BOULEVARD THEATER HAS ITS PURPOSES. One is to keep the mass audiences, who make few demands on theater and fewer on themselves, going and contented; the other, which follows from it, is to keep the commercial theater going, so that once in a great while it may produce something of lasting value. But the so-called "digestive theater" has some hits so fondly remembered that they get revived quite out of their time and place, sometimes making it on their nostalgia quotient and often failing on their intrinsic merit. Such plays are known for their titles, though their authors' names are forgotten. In England, for instance, one may recall *The Green Bay Tree*, but not Mordaunt Sharp; *The Waters of the Moon*, but not N. C. Hunter; *The Holly and the Ivy*, but not Winyard Browne.

One should, I think, trust one's lack of memory: A playwright whose name is unremembered might as well remain unrevived. This seems indisputable in the case of **The Holly and the Ivy** (1950), which does, however, have a potent ally in the movie version of 1952—a badly filmed play, but with the likes of Ralph Richardson, Celia Johnson, Margaret Leighton, Denholm Elliott, and John Gregson (not to overlook, in lesser roles, Hugh Williams, William Hartnell, Robert Flemyng, and Roland Culver) to keep our minds off everything but the acting.

The Reverend Martin Gregory, the decent, scholarly, but old and rather out-of-it vicar of a small Norfolk town, has, as customary, his family up for Christmas. Jenny, his live-in elder daughter, is the hostess. Poor Jenny; she may have to give up her passionate and beloved Scottish engineer, David, who is off to South America on a good, five-year job, because, she feels, she must stay and take care of Dad. Margaret, the younger sister, will not take over father-sitting, it seems, because she is a successful fashion journalist in London and has other fish to fry, which strikes David and some others as unfair but the rest of us as perfectly reasonable. Brother Mick, a young scapegrace now doing his military service, wangles a leave to get home; also present are Martin's sister, the surly and griping Bridget, and his sister-in-law, Lydia, full of fancy airs as well as heart. The other Gregorys are mercifully dead, though Richard Wyndham, cousin to Martin's late wife, godfather to Margaret, and a jolly, hard-drinking retired officer, is also here.



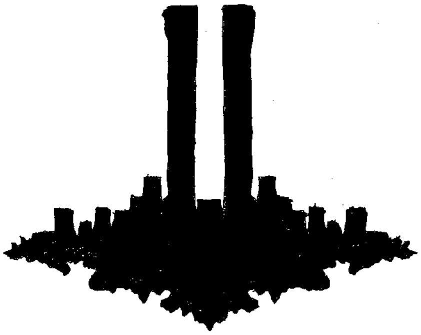
One man's family: *A Christmas gathering in the Roundabout's* The Holly and the Ivy.

I shan't bother you with details of their interaction, but let me assure you that almost every one of these characters has a surprise up his sleeve, which, being unfortunately of the dolman variety, lets you see its surprise a mile off. Without these surprises, the characters would be perfectly trite; with them, they are perfectly trite with a predictable surprise. The eponymous holly and ivy are not just there to provide a Yule setting; they are symbols with which every nook and cranny of the writing is relentlessly hung. Holly, you see, is lovely but prickly and malodorous; ivy is gentle and perhaps too clinging. But in people, now, you can never tell which is which: The seeming hollies turn out ivyish underneath; the ivies, hollier than thou.

If characterization here is by the numbers, dialogue is shoddier yet. There is false profundity ("Strange how our lives only take on meaning because of someone else"; "It's frightening how little we know about other people, really!") and wilted cleverness (as when "I have a shrewd notion" is answered with "After this evening, I have a good idea it takes more than shrewdness to understand other people"). Actually, the play's pontifications notwithstanding, it takes very little to figure out other people; just assume the opposite of what you see and, at least as far as *The Holly and the Ivy* goes, you'll never be wrong. The Roundabout Theater's British series has done nicely with Osborne, Rattigan, and Delaney, but when you bring over Browne, you're no longer rolling out the barrel, you're scraping its bottom.

Lindsay Anderson has directed ably, though I myself wonder why the capable Douglas Seale, who did so well by *The Winslow Boy* and did the groundwork on this one, was fired. The cast is quite competent, but over against the magic roster I have cited above, pretty mundane. Gwyllum Evans is likable but one-dimensional as the Reverend Gregory; as his girls, Jennifer Harmon (Jenny) and Pamela Brook (Margaret) are hardworking but rather overinsistent. Frank Grimes (Mick) is satisfactory, but his high-pitched voice and excessively wagging finger become trying. Betty Low (Lydia) and Helen Lloyd Breed (Bridget), though inoffensive, exude a certain stock-company mustiness. The best and the worst to be said for Thomas Rui-

Photograph by Martha Swope.



CONFESSIONS OF A REFORMED JADED NEW YORKER

My name is Paul and I am a Jaded New Yorker.

Obviously, I didn't start out that way.
When I first came here I was truly in love with the city.
I couldn't find enough time to explore all its wonders
or to get to know all its fascinating people.
Now I have to admit I didn't love everything.
The winters have always been too harsh.
But that's the way you have to love New York—
for better or for worse.

But somewhere, somehow, the passions cooled.
The traffic got worse. Or so it seemed to me.
They tore down Penn Station and changed Park Avenue.
The plays didn't sound dramatic
and the restaurants didn't sound appetizing.
I changed, too.
I still read the sports page,
but I didn't go out to the Stadium.
I missed entire Broadway seasons.
There were occasional high spots
like the Seagram's Building and Dave DeBusschere,
but it was different
and a lot of the New York excitement was gone.

I'll admit that part of it was over-familiarity.
And part of it was getting older
and being too involved in other things
like business and family.
But a large part of it was
that there really weren't any new New York things
I wanted to do.

Then, in the always-changing life of the city,
some good New York things began to happen.
Some were big:
the air got cleaner,
they spruced up the South Street Seaport,
and started renewal in Central Park.
Some were smaller and more personal:
I really was excited by the King Tut exhibition;
I saw "Pirates" and "Amadeus"
and four other marvelous plays in one winter.
I discovered Mostly Mozart on my own
and friends took me to Windows on the World.

Windows on the World took me by surprise.
I'm not exactly sure what I expected,
but I really wasn't prepared for it.
In the first place, there's that incredible view.
You don't go to Windows on the World just for the view,
but you certainly can't ignore it when you're there.
It's not just how far you can see,
it's *what* you see:
the entire harbor;
the bridges that lead everywhere
from Staten Island to Englewood Cliffs;
and the buildings
(where else can you look down
on the Empire State Building from 107 stories up?)
—you feel like personally thanking William Van Alen
for designing the Chrysler Building,
Harrison & Abramovitz for Rockefeller Center.
And Frédéric Auguste Bartholdi for the Statue of Liberty.
We saw it all from our table,
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I tried to sort out the feelings I was having
(stopping long enough to order
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singer (Richard) and Gerald Walker (David) is that they blend in perfectly. The production values are decently inconspicuous; the newly renamed Susan Bloch Theater (after the late Susan Bloch, a wonderful press agent) could use a little more refurbishing.

P.S.: The program states that *The Holly and the Ivy* (1950) had its premiere in 1948, but lays the action in 1949. Would that make Browne a futurist? Actually, he is a has-been.

Upstairs at O'Neals' IS A "CABAREVUE"; small enough to fit into a tiny, crowded cabaret space on top of that 43rd Street eatery, but big enough in spirit and glee to bear the proud name revue. Conceived and directed by Martin Charnin, who also wrote the two pleasant opening numbers, this is the work of many hands, all of them light, probing, and impudent, and seemingly quite without thumbs. The humor, on subjects neither too obvious nor too remote, is zany, satirical, even wistful.

There is a wicked little skit and song about *A Chorus Line*, a demure number about no cocaine in Cancun, a touching song about a crying doll being done in by more sexually with-it dolls and Gresham's Law, a ditty about safely show-bizzy protesting to save the Morosco that can get you jobs as political protest could not, and a sassily puncturing anti-genderspeak ballad, "The Soldier and the Washerworker." There is a Gilbert and Sullivan soap operetta out of Britain and strictly for PBS, and there is a quartet of drama critics' mothers taking in a matinee. And merry, merry more, with relatively few barren spots and only one soggy nostalgia ballad by Charles Strouse. If you are seated in the back whence you can't follow the performers' feet, there is even a consolatory song-and-dance bit about that, where folks at the front tables are said to be "in ecstasy," while those in back must "crane their necks to see."

As always with such shows, the crux is the skill and charm of the performers. There are six of them here, and four are terrific. Douglas Bernstein, who co-wrote several of the numbers, is the happy epitome of Jewish experience and Jewish innocence; Richard Ryder does the more sophisticated, more disquietingly ambiguous figures to slippery perfection; Sarah Weeks (and not just because she also portrays my mother) is an enchanting mixture of tall, fair tomboyishness with a little-girl-lost voice; and Bebe Neuwirth is the acme of sultry, husky, dark, braless sensuality wedded to authoritative technique. Randall Edwards is a bit too blondly, blandly Californian, and Michon Peacock is mostly Canadian and pregnant. Two pianos in blissful harmony, and nice and simple visual effects. To be seen. ▬

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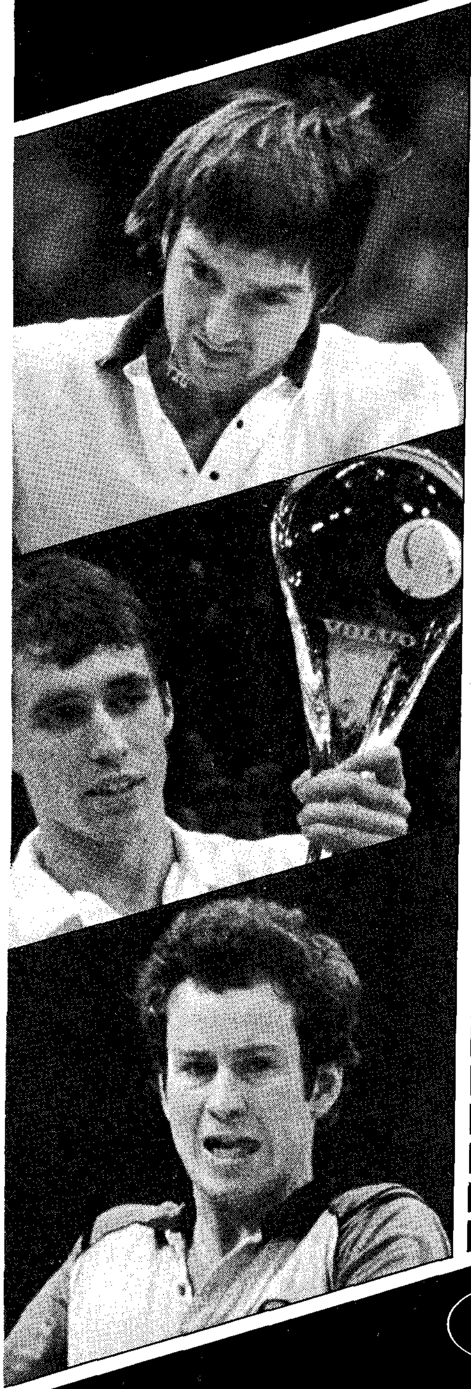

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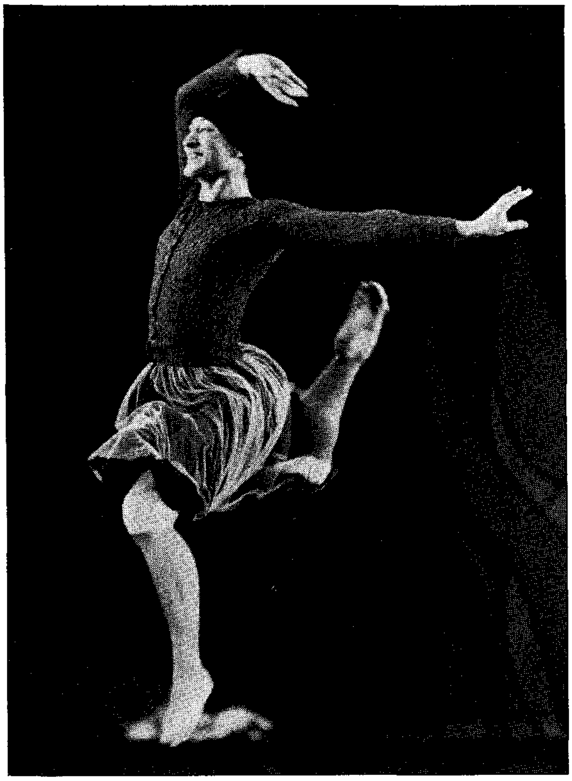
A CHIP OFF THE OLD BLOCK

"...Every move in the Cullberg Ballet's travesty of *Giselle,* not just the specific sex, is made as gross as possible..."

I THINK I CAN ACCOUNT FOR THE LEWD, violent imagination of the Swedish choreographer Mats Ek. His mama, Birgit Cullberg, with whom he shares the artistic direction of the **Cullberg Ballet Company**, saw to it that he and his twin sister made their theatrical debut as Medea's children in one of her own bloody, lust-ridden concoctions. (The fate of those hapless tots, you will remember, was to be slain by their mother in a fit of sexual jealousy.) The experience was bound to have its effect on an impressionable youngster. This is a simplistic and vulgar conjecture, I admit, but only appropriate, given Ek's "modern" treatment of *Giselle,* featured in the second installment of Ballet International at the Brooklyn Academy of Music.

Where the Romantic classic begins in an idealized pastoral landscape and finishes in a haunted glen, this version adopts the manners of barnyard and stable, and ends in a gothically brutal madhouse. Giselle (played with ardent conviction by Ana Laguna) is conceived as a half-witted hoyden, surrounded by a peasantry of Jukes and luckless Kallikaks. Her boyfriend, Hilarion, is wise to keep her tied up; let loose, she intercepts the rich scion weaving his way home from a party, eagerly stripping him and mouthing his crotch. When the gentry arrives to claim its errant member, Albrecht's haughty fiancée, Bathilde, looks over the yokels for likely studs. But then every move in Ek's travesty, not just the specifically sexual encounters, is made as gross as possible.

To add injury to insult, the piece is full of ideas. The class hostility that provides a fitting subtext for the 1841 *Giselle* is trotted out on banners. "Look, Ma, I'm a Socialist." Having gone mad—though not discernibly worse off than at her entrance—Giselle joins a feminist group of bacchantes in hospital gowns whose group leader is a head nurse of implacable serenity. Right down the line, then, we get Ek's bright-boy paraphrase of the key images of the original Act II, starting with the introduction of the sisterhood under veils. They slither along the floor, covered in bed sheets, if you must know.



Half-wit hoyden: *Ana Laguna in Sweden's* Giselle.

What's more, there's symbolism. The farmers wield outsize pitchforks, painted scarlet, and their helpmates roll out mega-eggs and straddle them like hens. Whatever it is the Wilis do to Albrecht—Ek is surprisingly inexplicit on this point—it leaves him naked as the day he was born, but here the boundary between metaphor and soft porn dissolves. Throughout, the movement language is wide-flung and energetic, without the slightest shading or finesse; its effect is that of a relentless stream of incendiary phrases, or obscenities.

The Swedish troupe offered a second program, of mixed repertory, its centerpiece Cullberg's protracted duet on Adam and Eve. Here we discover our first forebears frolicking like idiot children—if not in their skins, at least in Milliskin tights that reveal an unhappy excess of buttock and thigh in the lady in question. The fatal fruit is gobbled, Adam gropes his companion's breasts, then his own genitals, and the pair discover the alternative to television. God, whom the Bible repeatedly credits with greater theatrical imagination, makes his disappointment known via thunderstorm. The couple vacate their oddly defoliated Eden, shaking their fists at a deity who giveth only to take away. Not one of these passions moves beyond the dimension of caricature.

Cullberg was also represented by her signature work, *Miss Julie*—a Monarch-notes version of the Strindberg play, which can be sensational in the hands of fiery dramatic dancers. On this occasion, Niklas Ek (her elder son) and Ana Laguna failed to strike sparks. I assume it is a privilege of the Swedish monarchy—alas, not extended to dance critics—to absent oneself from reruns of this best-known piece of Swedish choreography, since King Carl XVI Gustaf and his consort, Queen Silvia, began their patronage of the evening once *Miss Julie* was safely out of the way.

They did earn their keep, by sitting decorously through Mats Ek's *Soweto—South Africa,* an unfocused protest dance about the appalling treatment and unquenchable spirit of blacks in that land. The "enemy" is represented by a regal doll positioned downstage right, in what my faithful companion, witness to a surfeit of protest dances, calls the Fateful Corner. The company's strong, attractive dancers performed earnestly, but even the best segments of their material were no more than Alvin Ailey wallpaper. Perhaps recognizing the lack of choreographic point to his piece, Ek resorted to standard theatrical "shockers": First a woman bares her breasts, then the cast yanks down side and back curtains to denude the stage. As a final coup, Mother Cullberg herself, until then a kind of brooding, conciliatory presence, lets down her white hair and attempts a dance of frenzy. While I want to be that spry at 74, I hope my kids will refrain from taking their psychic revenge by making me a public exhibition.

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Photograph by Johan Elbers.

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Schönberg Theater, **Werkcentrum Dans,** from Rotterdam, has just presented three programs of works by post-modern choreographers—ours and theirs. The first installment was a 55-minute composition by David Gordon, whose Pick-Up Co., as he quaintly calls his regulars, danced alongside their Dutch colleagues.

Like so many of Gordon's spare, ironic pieces, this is a dance about the making of a dance. It's called *Big Eyes (Grote Ogen),* and the screen behind the performers insistently flashes shots of the two body parts a choreographer is reduced to in his dancers' perception: a pair of searching eyes, whose gaze is unwavering, and a mouth that issues instructions.

Typically, Gordon's work is about language as much as movement, and this one doesn't fail to play with words. Computer-style, the screen issues typed commands: KEEP IT MOVING. A LITTLE SLOWER, PLEASE. Presently, these are translated into Dutch, suggesting the basic-speak of Berlitz tapes and foreign-film subtitles. How *is* a dance conveyed, Gordon seems to be asking, from the choreographer's idea to his dancers' bodies, from home ground to a foreign environment? Transforming performance into a kind of *ur*-rehearsal, the dancers talk as they move: "I don't know this part." "Dat is niet goed." They pose casual but freighted questions as they construct and unravel patterns of increasing complexity: "What do you think you're doing?"

Like the grand nineteenth-century ballets that often haunt Gordon's work, *Big Eyes* has a divertissement. It's a cheeky arithmetical sequence for the American contingent. Wearing shirts emblazoned with a numeral on the chest and a different number spelled out on the back, they reposition themselves breathlessly to "enact" counting sequences and simple sums. And there's a suitably sublime pas de deux in which Gordon's wife, the elegant Valda Setterfield, leans and falls languorously in the brawny arms of a Pick-Up partner as a chorus of Dutch couples provides a lyrical obbligato.

Yet another staple of the dance life is illustrated by the performers' maneuvering for position up front and in the limelight. Blond, Dutch Diana Coolen persistently threads her way to the top of a tight lineup, justifying her action thusly to her exasperated peers: "I'm trying to get ahead." Immediately the Yanks show her how to do it—elbowing and butting each other out of the way. Is this social comment or just an instance of the choreographer's delight in confusing the literal and the figurative? Gordon's sly smile on the screen suggests that, to be of any interest, it would have to be both. ■

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DEAD OF NIGHT

"...*Still of the Night* is depressingly academic, a Hitchcock pastiche that never takes on much life of its own..."

Beware the bearer: *Meryl Streep and Roy Scheider in Robert Benton's film.*

OF ALL THE DIRECTORS INSPIRED BY THE suavely lurid thrillers of Alfred Hitchcock, the most inventive and exciting has been Brian De Palma. Seizing on elements below the surface of Hitchcock's work—the silky ruthlessness, the sexual perversity and ghoulishness—De Palma has exaggerated the Hitchcock temperament and syntax into violent farce and horror-film ecstasy. In the driving flamboyance of his style, De Palma has discovered his own identity, his own voice. Truffaut, on the other hand, who admires Hitchcock as much as De Palma does, tried to imitate Hitchcock's surface in *The Bride Wore Black* and delivered something hollow that only violated his own temperament. And now another humanist hooked on Hitchcock, Robert Benton, the director of *The Late Show* and *Kramer vs. Kramer*, has fallen into the same trap. **Still of the Night,** Benton's *hommage* to Hitchcock, is a depressingly academic thriller, a pastiche of Hitchcock scenes that never takes on much life of its own.

The movie is about a New York psychiatrist, Sam Rice (Roy Scheider), who loses a patient—the man is murdered, in his own car, on a New York street. When the dead man's mysterious, very nervous mistress, Brooke Reynolds (Meryl Streep), shows up at Sam's office, Sam begins to fall in love. But has Brooke committed the murder? Will she murder Sam? The police certainly think so. Nevertheless, Sam begins following her around the city, hanging out at her office (an auction house patterned after Sotheby Parke Bernet); his obsession with this slinky, elusive blonde gets him into deeper and deeper trouble.

A good many Hitchcock movies (*Young and Innocent, Rebecca, Suspicion, Shadow of a Doubt, Spellbound, Vertigo*) have featured a man or woman who falls in love with someone who may be a murderer. It's a basic and powerful thriller device, and Hitchcock, his eye on audience involvement and pleasure, always creates situations that keep the lover and possible murderer together as much as possible. Hitchcock wanted that unstable intimacy so we could follow, from inside the lover's emotions, the fluctuations of trust, fear, relief, terror. But in *Still of the Night* Sam watches Brooke mainly at a distance: Photographed by Nestor Almendros so as to be all hard, long, unyielding lines, Meryl Streep's Brooke speaks a few jumpy, inconclusive sentences to Sam and runs away. Brooke has very little to say until the end, when, in an unfortunate reprise of Meryl Streep's big scenes in *Kramer* and *The French Lieutenant's Woman,* she delivers a long monologue that explains all her unfathomable behavior. But by that time it's too little too late. In brief, Benton gives us a Hitchcock device with neither its emotional underpinnings nor its surface plausibility. Pursuing this cryptic, probably dangerous woman into dark corners, Sam seems merely stupid—a stock figure in a thriller, acting the way he does just to keep the plot moving.

Cautious and quiet, his hair and clothes cut to preppie perfection, Scheider's Sam is a boyish, almost trivial man, a shrink barely in touch with his own desires. When he's in trouble, he has long talks with his mother (Jessica Tandy), also a shrink; these embarrassing scenes cry out for comedy, but Benton gives them an earnest, neutral tone—the mother is a good friend, and Sam, whose private life is a failure, needs her. Benton has tried to make Sam recognizably anxious, urban, upper-middle-class, and small-scaled, and Roy Scheider more than accommodates him. Scheider, accustomed to playing macho types, overdoes the sheepish and withdrawn bit, almost making Sam a nebbish. He doesn't seem to be repressing anything—he's just remote and stiff—so we can't understand where his sudden, foolhardy courage comes from; it certainly doesn't jump out of him the way it would out of Dustin Hoffman or Richard Dreyfuss.

Dull himself, Scheider sets off no sparks in Meryl Streep, who begins every sentence with a burst of energy ... and then pauses, begins ... and pauses. She plays this anguished woman realistically, which is a mistake, since there are no depths to be found in the role. There's only one spontaneous moment: Facedown and nude, she laughs seductively when Scheider blunders in on her massage session. Meryl Streep has the extraordinary ability to bring out the shadings of *normal* behavior; it's a mistake to cast her, again and again, as a mysteriously inarticulate neurotic, an emanation of sheer nerves and will. There's flesh on this woman, too, and directors won't use it.

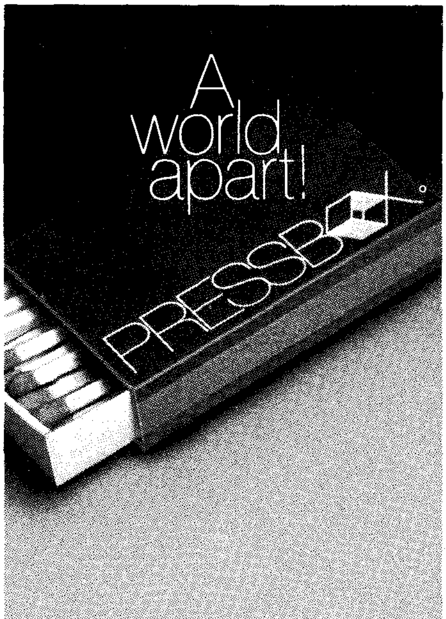
The blond icon, flitting in and out of shadows, figures in innumerable Hitchcock movies; a character falling off a tower recaps episodes from *Vertigo* and *Saboteur;* there's a bit of courtyard voyeurism from *Rear Window.* The movie is full of quotations, allusions, reworkings, and they're all so dutiful one grows depressed. We can make a game, if we want to, out of toting up the references, but how do references help *Still of the Night* succeed as anything but a gloss? In any case, Benton's version of an idea is frequently less explosive than Hitchcock's. In the central auction-house scene, for instance, Benton goes to the great trouble of having Sam make phony bids on a work of art he doesn't want just so he can pass a note to Brooke when he buys the piece—the police are there, looking for her, and he wants to warn her. Since the police haven't spotted Brooke, we wonder why Sam doesn't simply get up and talk to her. The way it's staged, the scene makes no sense; it's there only for the reference to *North by Northwest,* in which Cary Grant disrupted the bidding at an auction in order to get himself arrested and escape his pursuers. Hitchcock's moment may be borderline farce, but at least it's *physically* convincing, and also, of course, uproarious fun.

Hitchcock manipulates his characters so shamelessly that at times his work approaches black-comedy nihilism, but Benton is much more respectful and serious. His humane attitudes may be preferable in life and even in certain kinds of movies (like *Kramer*), but for a thriller I prefer Hitchcock's jaunty cynicism. Indeed, Benton brings more sensibility to the story than it needs—or, rather, he misapplies it. He poses the characters in small, boxy rooms against white or beige backgrounds, producing the same elegantly austere look that worked so perfectly in *Kramer,* where it helped dry out the soap-opera elements in the story. But austerity makes no sense here. Shooting on Madison Avenue or in modern high-rise apartments or a low-ceilinged country house, Benton can't find the settings that would release the terror in his story. The movie feels locked in—a bloody thriller shot in the style of Upper East Side classicism.

I've never seen technique so bizarrely mismatched to plot. Benton moves the camera in close to the actors, as if hungry for revelation, but characters like Sam and Brooke, with their secrets and obsessions serving to keep the story in gear, are opaque by definition, and so the close-ups are wasted—the actors have nothing to reveal. Benton has constructed a good, scary sequence in which Sam follows Brooke into Central Park only to get mugged—an episode balanced between terror and comedy. But his big set piece, a dream that contains clues to the murderer's identity, is visually uninventive and relies on standard shocks to get a rise out of us. In general, Benton's way with Hitchcock is to bleach him out. He's like a star music student composing a fugue in the style of Bach. Surely he'll win good grades, but of what use are grades? Benton has been past the academic-exercise stage for some time now, and he should know—I'm sure he *does* know—that art is play and not a set of rules and standards to be learned. In particular, the art of making thrillers is an especially risky game, calling for poetry, fantasy, wit—something more than relentless good taste.

BRUNO BARRETO'S **Amor Bandido** GOES in the opposite direction from *Still of the Night,* but it's no better. The movie is a savagely veristic bit of Rio lowlife, a study of a teenage prostitute who falls in love with a vicious young killer and stays with him to the predictably bloody finish, remaining loyal as much out of a desire to outrage her policeman father as out of love for the murderous little creep. *Amor Bandido* has its raffish pleasures: There are two or three versions of a mock lesbian nightclub dance number guaranteed to please the slumming tourist lurking not very far beneath the skin of the most civilized moviegoer. But along with the messy sheets, the grim, grinding bouts of sex, the bleary morning light breaking over the Rio beach, we tourists wouldn't mind an occasional insight into the characters and their milieu, and insights are precisely what Barreto dispenses with. He seems to think that if he gets all the sordid details right he doesn't have to make the rest of the film.

JACKIE (JO KENNEDY), A LIVELY PUNKette with a mop of wild red hair, careers all over modern Sydney, trying to make it as a rock singer any way she can. At the same time, her fourteen-year-old entrepreneur-manager, Angus (Ross O'Donovan), who is also her cousin, wheels and deals while dressed in his school uniform of knee pants and rumpled socks. The two determined, resourceful kids, who want to put on a show and save the family pub, might be Mickey Rooney and Judy Garland in Day-Glo hair. **Starstruck,** directed by Gillian Armstrong (*My Brilliant Career*), is jumpy, silly, and fun. It's really the softest of punk movies: The kids are more high-spirited than angry (punk appears to be simply the going thing rather than a way of life), and the movie winds up celebrating the sloshed old folks dancing across the pub every bit as much as it does the kids and their bands tearing up some cavernous club. Gillian Armstrong just bulls her way through most of the dialogue, and so the movie never takes hold emotionally, but she delivers a surprising amount of high-voltage fun. ■



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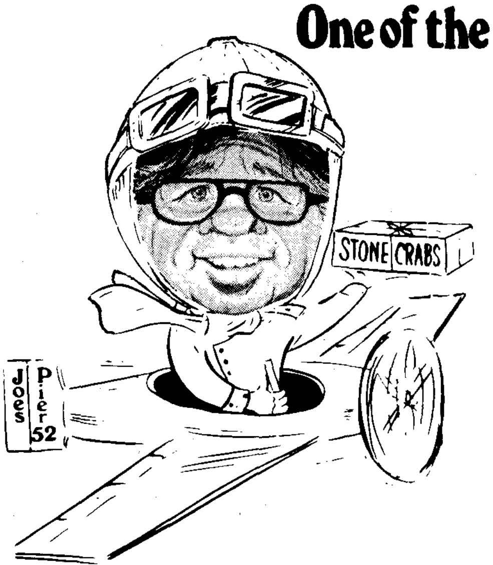

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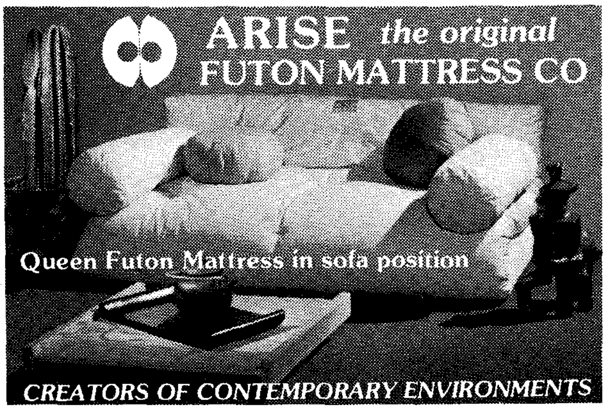
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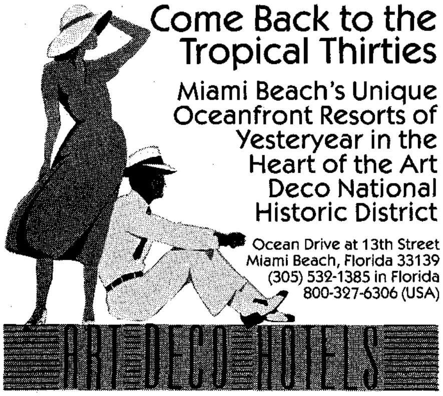

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SALES & BARGAINS

BY LEONORE FLEISCHER

Fashions

LEW MAGRAM HAS LOST THE LEASE ON its retail store, and the closing sale features famous labels from its catalogues, for men as well as women. For women: Geoffrey Beene all-cotton-corduroy tops and matching flounce skirt in rose, were $125 a set, now $75; hand-knitted sweaters from Uruguay, were $120, now $72; Kansai black-red-and-gold Lurex sweaters, were $120, now $72; Pierre Cardin ruffled blouses and matching straight-leg pants, were $130 a set, now $65; St. Gillian's three-piece outfits, including black velvet jacket, fuchsia blouse, and plaid silk-taffeta skirt, were $250, now $125; Gregge mohair jackets and matching plaid all-worsted-wool skirt, were $212 a set, now $105.88; and more. For men: Givenchy sweaters, were $49.95, now $30; Members Only pigskin zippered jackets, were $135, now $89; Valentino mohair-blend crew-neck sweaters in geometric or Aztec designs, were $85, now $51; Adolfo all-cotton-knit polo shirts with white trim, were $45, now $27; white-wool-and-camel's-hair sport jackets with leather trim, were $166, now $116; Dimitri all-silk shirts, were $45, now $27; Givenchy velour pullovers, were $47.50, now $28.50; also, selected suits, sport coats, and pants, now 50 percent off. American Express (A.E.), Carte Blanche, Diners Club, MasterCard (M.C.), Visa (V.) accepted; no checks; all sales final. *Lew Magram, Ltd., 830 Seventh Ave., near 53rd St. (586-4828); Mon.–Fri. 9 a.m.–6:30 p.m. and Sat. till 5:30 p.m.; closed 11/25; through 12/24.*

Chinoiserie

THIS IMPORTER OF ARTS AND CRAFTS from the People's Republic of China is having a huge warehouse sale to close out discontinued and overstocked merchandise. There are some as-is seconds and one-of-a-kind samples. A few examples: handcrafted Christmas ornaments, retail $5–$7, here 89 cents–$2; lidded coffee mugs hand-painted with cobalt-blue patterns, retail $7.50, here $2; hand-painted reproductions of Ming-dynasty porcelain, retail $25–$300, here $8–$125; inlaid-wood sewing boxes, retail $50–$75, here $20–$25; samples of hand-embroidered linen tablecloths and napkins,

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

retail up to $500, here 50 percent off; also, many small objects good as stocking stuffers, including straw boxes, stationery items, feather crafts, and more. M.C., V. accepted; no checks; all sales final. *Bill Yee Associates, 370 Paterson Plank Rd., Carlstadt, N.J. (201-935-6960); Fri. and Sat. 9 a.m.–5 p.m. By car: Take Lincoln Tunnel to Rte. 3W; cross the Hackensack River Bridge, and bear right onto Rte. 20N; follow 20N through two underpasses, then bear right at exit to Paterson Plank Rd. Sale 11/26, 27, and 12/3, 4 only.*

Sweaters

ALL-WOOL AND ALL-COTTON HANDMADE slightly irregular sweaters for women are on sale at this warehouse at well below the usual wholesale prices. A few examples: vests and cardigans, multicolored, graphic designs, and solids, sizes S–L, retail $120, here $40; a large assortment of cardigans, some one-of-a-kind, sizes S–L, retail $160–$180, here $60; wool and cotton pullovers, sizes M and L only, retail $170, here $65; also, assorted sample sweaters in cotton, now $25 each. Cash-and-carry only; all sales final. *Tijuca, 209 West 38th St., tenth floor (382-2227); Mon.–Fri. 10 a.m.–5 p.m.; closed 11/25, 26; through 12/3.*

Stationery

GROLAN HAS LOST THE LEASE ON ONE OF its two locations and is holding a sale in both stores to clear away stock. Boxed Christmas cards by all the leading card publishers are 50 percent off. All Cross pens are 30 percent off: chrome pens, were $10, now $7; classic black pens, were $15, now $10.50; 10K-gold-plated pens, were $22.50, now $15.75; and more. Also, Panasonic KP 100 electric pencil sharpeners, were $29.95, now $19.50; two-drawer file cabinets with lock, in black or tan, $43.95, in colors, $48.95. Free delivery of file cabinets within a ten-block radius of either store; elsewhere in Manhattan, $3–$5 extra. M.C., V., checks accepted; all sales final. *Grolan Stationers, Inc., 115 West 57th St. (247-2676); Standard Office Equipment, 1800 Broadway, at 58th St. (247-1684); Mon.–Fri. 9 a.m.–6 p.m. and Sat. (in Dec. only) 10 a.m.–5 p.m.; closed 11/25, 26; through 12/30.*

Fine Furs

AFTER MANY YEARS IN THE FUR BUSINESS, Germaine is closing its doors and liquidating a lot of quality fur coats and jackets. Although everything we saw was subject to prior sale, here is a good representative selection of sale coats and sale prices: about twenty mink coats, most dark ranch, but some in ebony or mahogany Luna Rain, were

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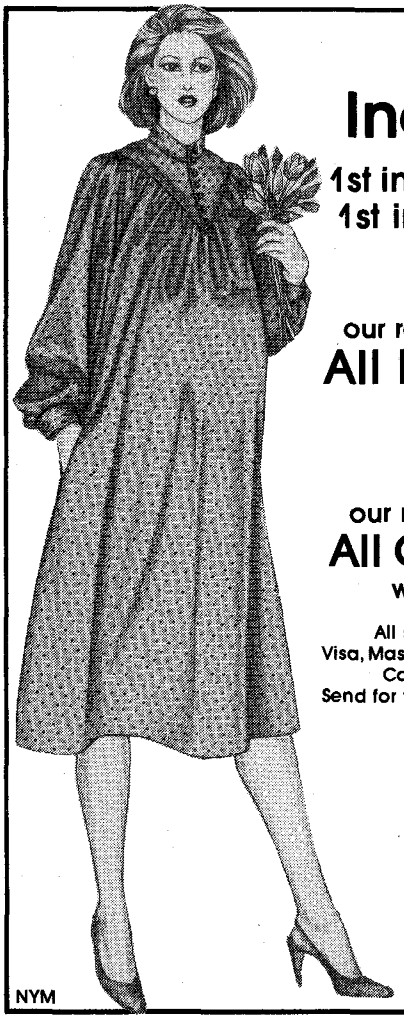

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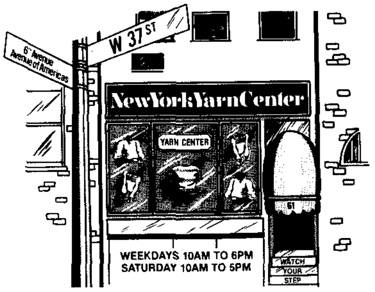

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$4,500–$5,500, now $3,250; four full-length raccoon coats, fully let out, were $2,950 each, now $1,950; four natural-nutria coats, were $2,750, now $1,750; three coyote coats, were $3,150, now $1,850–$2,250; three dyed-nutria coats, were $1,875, now $1,175 and up; one fitted sheared-beaver coat, was $2,950, now $1,675; two full-length unsheared-beaver coats, were $2,750, now $1,675; a group of lovely one-of-a-kind jackets in raccoon, coyote, and mink, were $1,500–$2,000, now up to $975; also, a group of secondhand garments, mostly minks, that have been cleaned and restyled and look as good as new, each around $1,875. Through 11/24, an additional 10 percent discount brings prices even lower. Checks accepted; no credit cards; all sales final. *Germaine Fine Furs, 330 Seventh Ave., near 29th St., third floor (695-0645); Mon.–Sun. 10:30 a.m.–4:30 p.m., or by appointment; closed 11/25; while stock lasts.*

Classy Offices

SOME VERY ATTRACTIVE ITEMS FOR THE office are on sale here: Herman Miller original Charles Eames chairs and ottomans of rosewood and black leather, or rosewood and sienna leather, list $2,288, here $1,229; Westnofa Balans chairs in natural beech, list $324, here $169; Artemide Tizio desk lamps, list $398, here $279; Xception of Canada's Plan X Radius Collection (contemporary double-pedestal desks in oak or walnut, 36 in. wide by 72 in. long, list $1,097, here $888; matching credenzas, list $1,103, here $883); Smith Metal Arts Radius II collection of very jazzy desk-top accessory sets, including daily-calendar base, memo tray, digital clock, covered pencil tray, and single-pen base with Sheaffer ball-point pen, all in mirror-finish aluminum, list $422, here $295. Everything is ready for immediate delivery; delivery or U.P.S. charge is additional. Also, special orders will be taken at additional discounts on items from Dunbar, Knoll International, Metropolitan, Pace, and the Nessen Agusti lamp collection, from Spain. Phone orders are accepted. M.C., V., checks accepted. *Euster Associates, Inc., 430 Bedford Rd., Armonk, N.Y. (671-1368 or 914-273-5520); Mon.–Fri. 10 a.m.–6 p.m.; through 12/13.*

Warm and Woolly

ALMOST ALL ITEMS HERE ARE HAND-knitted of hand-spun, hand-dyed wool on a crafts collective in Uruguay; these sweaters and accessories for men and women have been featured in fashion magazines and are now 50 percent off. Men's sizes are S (36/38) to L (44); women's sizes are S (8) to L (16). For both: patterned cardigans, retail $200 and up, here $100; crew-neck pullovers and cardigans, $80 and $90; Fair Isle pullovers and cardigans, $80; popcorn-stitch sweaters in lovely colors, $80; shawl-collar patterned sweaters, $70; turtlenecks, $75; sampler-design sweaters, $75; V-neck tulip-patterned sweaters, $65; very small sweaters in many styles that would fit pre-teens, $45 (in larger sizes, the same sweaters are $50). For early birds: solid ribbed jackets with zipper, $70; patterned jackets with zipper, $100; women's walking jackets, $120; pullover argyle vests, $60; jacquard vests in button-front or pullover styles, $55; a group of red-white-and-blue sweaters, $45; a limited group of accessories (woven scarves, $20; woven or knitted all-wool neckties, $15). A group of damaged but salvageable sweaters, $30–$35; many sizes of woven ruanas, blankets, shawls, throws, and capes, ranging in price from $40 for a short ruana up to $100 for a button-down cape; rugs, $45–$160; tapestries, $15–$425. Also on sale, sweater kits in four styles, including all the yarn and the pattern, $30 and $35; a selection of Manos's own yarns, mostly in bright colors, retail $7.50 for a 100-gm. skein, here $4. A.E., M.C., V., checks accepted; all sales final. *Manos del Uruguay, 35 West 36th St., twelfth floor (564-6115); Mon.–Fri. 11 a.m.–7 p.m.; closed 11/25, 26; through 12/10.*

Scrumptious

JUST IN TIME FOR THE HOLIDAYS, YOU can buy direct from the baker the same delicious cakes, pies, and quiches downtown that you'd pay a great deal more for uptown. Let Them Eat Cake has opened another location in SoHo, and the prices below apply to both outlets. Small size feeds six to eight; large feeds ten to sixteen. Everything is baked fresh daily: Big Apple walnut pie, $8.75 and $12; chocolate chocolate-chip fudge cake, $6.75 and $14; "black satin" chocolate cake, $6.75 and $11; Broadway cheesecake, $7.75 and $13.50; Chelsea carrot cake, $6.75 and $12.50; chocolate-mousse layer cake, $7 and $15; raspberry nut torte, $6.75 and $11.50; bourbon pecan pie, pumpkin pie, and pumpkin-mincemeat pie, available in large only, $8.50 each; Irish-whiskey pie, in large only, $11; amaretto cheesecake, in large only, $13; lemon crunch cake and mocha layer cake, $7 each for small, $12.50 and $13, respectively, for large. The quiches come only in large: six different vegetable-combination quiches, $7.75 each; quiche Lorraine, $8; crabmeat quiche, $8.50. Cash-and-carry only. *Let Them Eat Cake, Ltd., 287 Hudson St. (989-4970), Mon.–Fri. 8 a.m.–5 p.m.; 110 West Houston St. (505-0292); Mon.–Sun. 10 a.m.–7 p.m.; closed 11/25, 12/25, and 1/1; through 1/2.* ■

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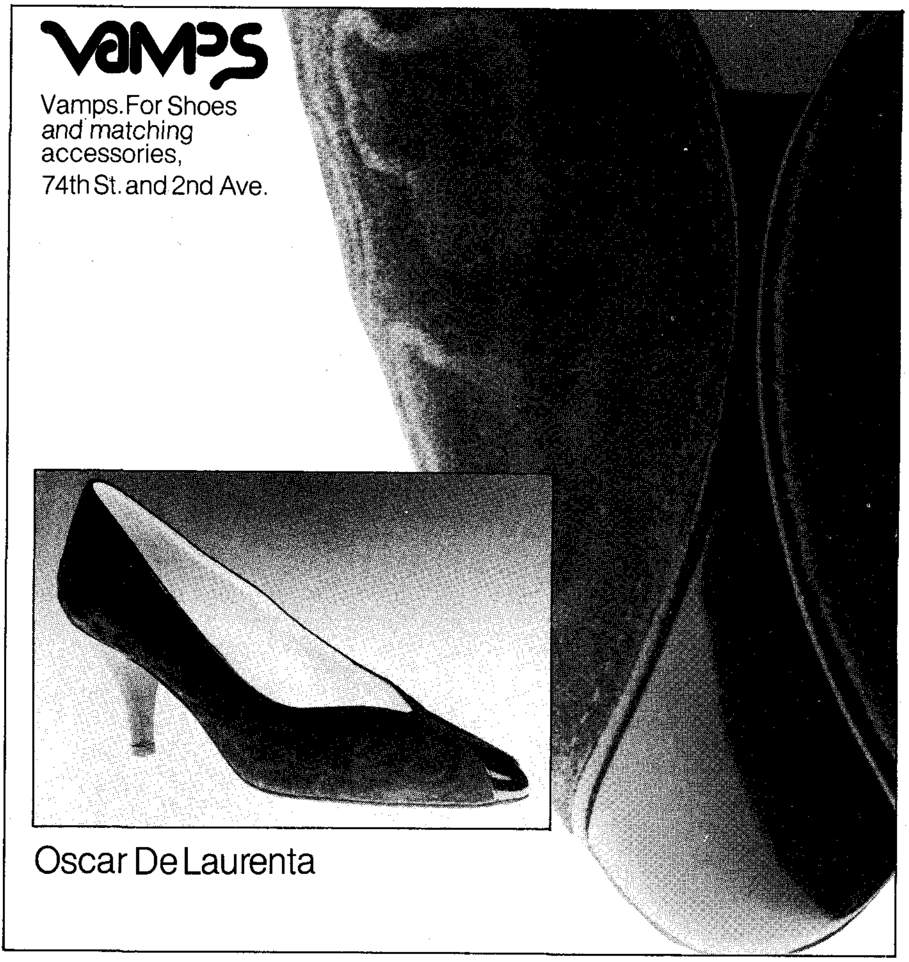

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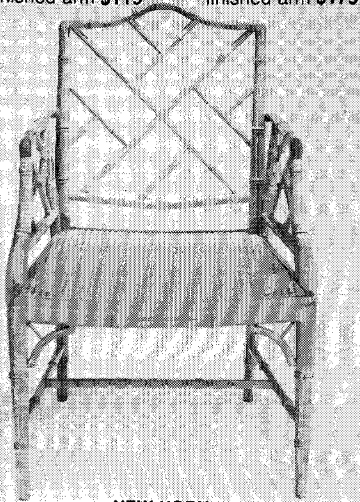

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A Complete Entertainment Guide for the Week Beginning November 22

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Ashes and Embers." Nov. 22: "Filmmaker: A Diary by George Lucas"; "The Rain People"; "The Trials of Alger Hiss." #2—Thru Nov. 22: "Father Sergius"; "Peace to Him Who Enters." Nov. 23-24: "Jamilya"; "First Teacher." Nov. 25-27: "The Cranes Are Flying"; "Ballad of a Soldier." Beg. Nov. 28: "Andrei Rublev."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Nov. 22: "The Wild Bunch"; "The Magnificent Seven." Nov. 23: "The Last Samurai." Nov. 24: "Rude Boy"; "Quadrophenia." Nov. 25: "Nashville." Nov. 26-27: "Alice in the Cities"; "The Goalie's Anxiety at the Penalty Kick." Nov. 28: "The Deer Hunter"; "The Men." **AGEE ROOM**—Thru Nov. 22: "Diaries." Nov. 24-28: "The Atomic Cafe."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Smithereens." #2—"Yol."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Caligula."

9. **ART—8th St. E. of University Pl.** 473-7014. "Brimstone and Treacle."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Nov. 22: "The Phantom of Liberty"; "The Discreet Charm of the Bourgeoisie." Nov. 23: "Sherlock Holmes's Dressed to Kill"; "Sherlock Holmes's Terror by Night." Nov. 24: "All About Eve"; "Sunset Boulevard." Nov. 25: "The Lady Eve"; "The Great McGinty." Nov. 26-27: "Rebecca"; "The Spiral Staircase." Nov. 28: "Modern Times"; "City Lights."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Nov. 25: "Chilly Scenes of Winter"; "Cutter's Way."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Nov. 23: "8 1/2"; "I Vitelloni." Nov. 24-25: "King of Hearts"; "Harold and Maude." Nov. 26-27: "2001: A Space Odyssey"; "Quest for Fire." Beg. Nov. 28: "Where's Poppa?"; "Next Stop, Greenwich Village."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Eating Raoul." #2—"Tex."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Gregory's Girl." #2—"Heartaches." #3—"Moonlighting." #4—"The Missionary."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Bugs Bunny's 3rd Movie: 1001 Rabbit Tales."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T. the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Creepshow."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "An Officer and a Gentleman."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"My Favorite Year." #2—"The Missionary." #3—"The Empire Strikes Back."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Nov. 23: "The Missionary." Beg. Nov. 24: "Victor/Victoria." #2—"The Last Unicorn."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "An Officer and a Gentleman."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—*"Alone in the Dark."* #2—"Caligula." #3—"Bugs Bunny's 3rd Movie: 1001 Rabbit Tales." #4—"The Concrete Jungle." #5—"National Lampoon's Class Reunion." #6—"Monsignor."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Time Bandits." #2—582-5070. "Annie."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Heidi's Song."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Nov. 23: "Slumber Party Massacre." Beg. Nov. 24: "Horrorplanet." #2—975-8369. "First Blood."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Tron." **EMBASSY 3**—"Poltergeist." **EMBASSY 4**—"Raiders of the Lost Ark."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Nov. 22: "La Dolce Vita." Nov. 23-24: "Valentino"; "Nijinsky." Nov. 25-27: "Dr. No"; "From Russia With Love." Beg. Nov. 28: "Maytime"; "New Moon." #2—Nov. 22-23: "Making Love"; "Taxi zum Klo." Nov. 24-25: "The Adventures of Robin Hood"; "Robin and Marian." Nov. 26-27: "From Here to Eternity"; "Suddenly, Last Summer." Nov. 28: "Judgement at Nuremberg."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Creepshow." #2—"The Empire Strikes Back."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Tex."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Heidi's Song."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Fantasia."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Heartaches."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Nov. 22-23: New York World Television Festival. Beg. Nov. 24: "Wasn't That a Time!"

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Starstruck."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "Endangered Species."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Split Image."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Empire Strikes Back."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Fitzcarraldo."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Winter of Our Dreams."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Bugs Bunny's 3rd Movie: 1001 Rabbit Tales." #2—"The Missionary."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "My Favorite Year." **CORONET**—"An Officer and *a Gentleman.*"

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Amor Bandido."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Five Days One Summer." **CINEMA II**—753-0774, "Yol."

61st Street & Above East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Creepshow." #2—832-2720. "The Last Unicorn."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Brimstone and Treacle."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Time Bandits." #2—"E.T. the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Eating Raoul."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Still of the Night."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Nov. 23: "Fruits of Passion." Opening Nov. 24: "Fat Chance."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Alone in the Dark."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"First Blood." #2—427-1332. "Time Bandits."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Heidi's Song."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"The Missionary." #2—"Creepshow."

61st Street & Above West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "My Favorite Year."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean." #2—"Lola." #3—"Céleste."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Veronika Voss." #2—"Le Beau Mariage."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Nov. 22: "Raffles (1930)"; "Bulldog Drummond"; "Raffles (1940)." Nov. 23-24: "The Proud Rebel"; "The Westerner." Nov. 25-27: "The Bishop's Wife"; "Ball of Fire." Beg. Nov. 28: "Hans Christian Andersen"; "The Secret Life of Walter Mitty."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Time Stands Still." #2—"Siberiade."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"The Missionary." #2—"The Empire Strikes Back." #3—"Bugs Bunny's 3rd Movie: 1001 Rabbit Tales." #4—"Creepshow."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Yol." #2—Thru Nov. 23: "L'Adolescente."

95. THALIA—95th St. W. of B'way. 222-3370. Nov. 22: "Pal Joey"; "Young at Heart." Nov. 23: "Gideon of Scotland Yard"; "Only Two Can Play"; "Who Done It?" Nov. 24: "The Gospel According to St. Matthew"; "Teorema." Nov. 25: "13 Ghosts"; "The Wild, Wild World of Jayne Mansfield"; "Ghidrah, the 3-Headed Monster." Nov. 26-27: "Kagemusha." Nov. 28: "The Little Shop of Horrors"; "The Shining."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Nov. 22: "The Discreet Charm of the Bourgeoisie"; "Viridiana." Nov. 23: "Shall We Dance"; "Top Hat." Nov. 24: "Raging Bull"; "Golden Boy." Nov. 25: "The Marriage of Maria Braun"; "The Merchant of Four Seasons." Nov. 26: "Ragtime"; "One Flew Over the Cuckoo's Nest." Nov. 27: "The Godfather"; "The Godfather Part II." Nov. 28: "Reds."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"Caligula." #2—"The Last Unicorn." #3—"Heartaches." #4—"Alone in the Dark."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Nov. 25: "Alone in the Dark"; "Cat People (1982)." Beg. Nov. 26: "Horrorplanet."

Museums, Societies, Etc.

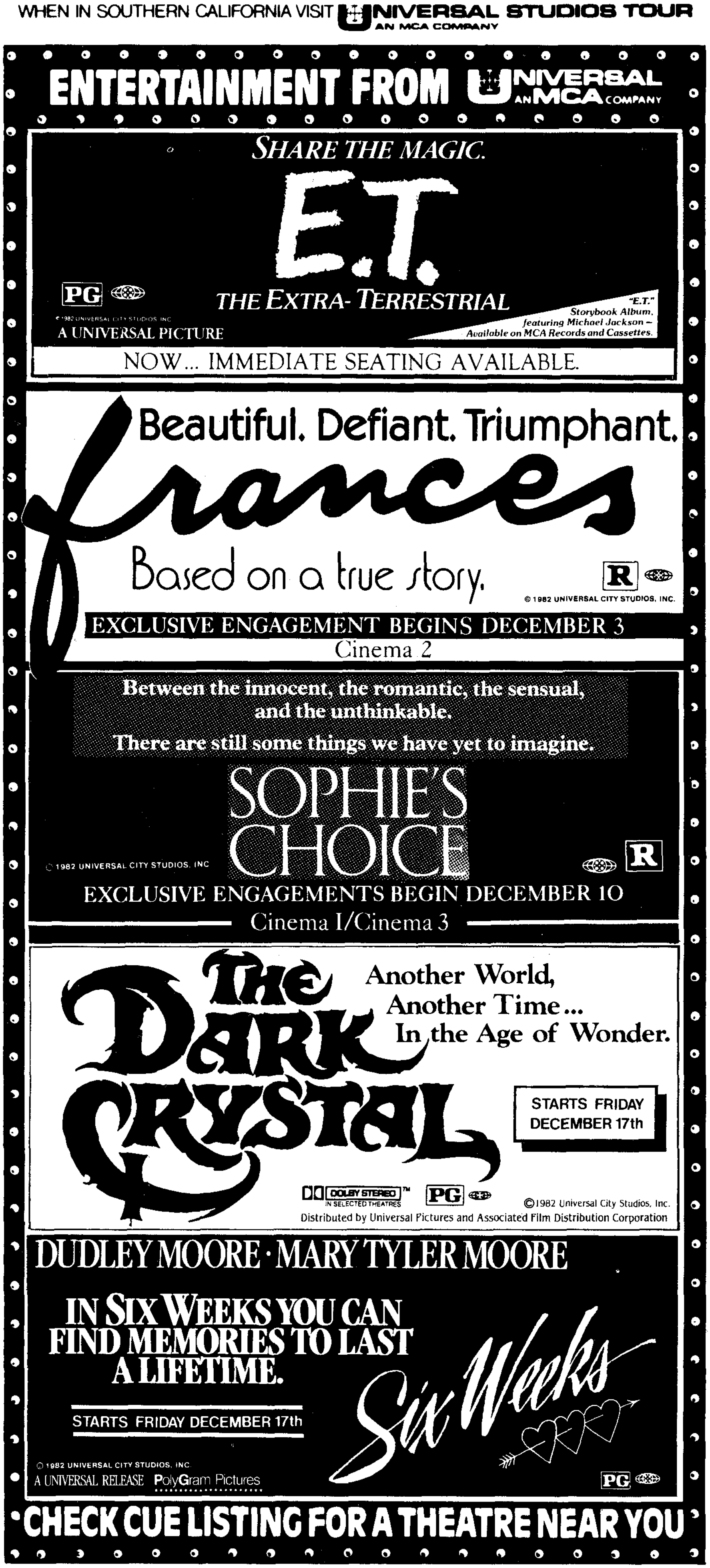
ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Free with museum adm. Thru Dec. 19: Sat.-Sun., 3 p.m.: Postminimalist Video.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Man Belongs to Earth" (1974) by Graeme Ferguson & Roman Kroiter. Fri.-Sat., 6 p.m. (spec. $4.50 adm. to museum & films): "Man Belongs to Earth," & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore); 7:40 p.m.: "To Fly," & "Man Belongs to Earth."

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $5; members $3. Nov. 23, 8 p.m.: "The Gold Pit" by Polly Spiegel, & "Women Take Back the Night" by Meryl Bronstein.

THE DANSPACE PROJECT—St. Mark's Church, Second Ave. & 10th St. 674-8112 Adm. $5. Nov. 23, 8:30 p.m.: "Waterbodies" (1981) by Johanna Boyce/John Schabel, "Cloths" (1964) by Simone Forti, "Going Outside" (1982) by Pooh Kaye, "Water Motor" (1978) by Babette Mangolte/Trisha Brown, "Quarry" (1975) by Meredith Monk, "Barbarian Episodes" (1982) by Elisabeth Ross, & "Two Girls Downtown Iowa" (1978) by Elaine Summers.

FILMS CHARAS—La Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. Nov. 23, 8 p.m.: "The Plow That Broke the Plains" (1936) & "The River" (1937) by Pare Lorentz.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Cinema 2

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EXCLUSIVE ENGAGEMENTS BEGIN DECEMBER 10
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The Dark Crystal
Another World, Another Time... In the Age of Wonder.
STARTS FRIDAY DECEMBER 17th
DOLBY STEREO™ IN SELECTED THEATRES
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IN SIX WEEKS YOU CAN FIND MEMORIES TO LAST A LIFETIME.
Six Weeks
STARTS FRIDAY DECEMBER 17th
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CHECK CUE LISTING FOR A THEATRE NEAR YOU

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Free. Nov. 26-27, 9 p.m.: "The Lavender Hill Mob" (1951) by Charles Crichton, with Alec Guiness.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Nov. 24, 1, 3:15, 6 & 8:30 p.m.: "Le Samouraï" (1967) by Jean-Pierre Melville, with Alain Delon.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Thru Dec. 12: "The room is a metaphor for the experiencing of any place" by Ken Kobland, Animal Magnetism Video, & Video by Tony Oursler.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5, $4 Wed.; members, students & senior citizens $4, $3 Wed. Films directed by Yasujiro Ozu. Nov. 24, 7:30 p.m.: "The Munekata Sisters" (1950). Nov. 26, 1 p.m.: "Where Now Are the Dreams of Youth" (1932) & "The End of Summer" (1961). Nov. 27, 1 p.m.: "Walk Cheerfully" (1930) & "*An Autumn Afternoon*" (1962). Nov. 28, 1 p.m.: "I Flunked But. . ." (1930) & "Equinox Flower" (1958).

THE KITCHEN—484 Broome St. 925-3615. Adm. $3; members $2. Thru Nov. 27: Video Viewing Room: "War Games," "From Nepal," & "Personal Problems" by Ishmael Reed & Bill Gunn. Nov. 28, 8:30 p.m.: Film/Music II: "Take the 5:10 to Dreamland" by Bruce Connor, "Breathing" by Robert Breer, "Straight and Narrow" by Beverly Grant & Tony Conrad, "Unsere Afrikarese" by Peter Kubelka, "Introduction to Arnold Schoenberg's 'Accompaniment to a Cinematographic Scene' " by Jean-Marie Straub & Daniele Huillet, "Rabbit's Moon" & "Invocation of My Demon Brother" by Kenneth Anger, "Bitter Melons" by John Marshall, & "Valentine de las Sierras" by Bruce Baillie.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Dec. 31: Sid Caesar: Master of Comedy. Thru Dec. 31: Animation by Hanna-Barbera.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Thru Dec. 7: Reading Video. Nov. 22, 2:30 p.m.: "Saturday Night Fever" (1977) by John Badham, with John Travolta; 6 p.m.: "Siren Island" (1981) by Isa Hesse-Rabinovitch. Nov. 23, 2:30 p.m.: "Chinatown" (1974) by Roman Polanski, with Jack Nicholson & Faye Dunaway; 6 p.m.: "Hands Up!" (1926) by Clarence Badger. Nov. 25, 2:30 p.m.: "Days of Heaven" (1978) by Terence Malick. Nov. 26, 2:30 & 6 p.m., Nov. 27-28, 12 noon, 2:30 & 5 p.m.: Animation: The Best of Zagreb & Ottawa, Programs #1-4.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Nov. 23-27, 8 p.m., Nov. 26-27, 10:15 p.m., Nov. 28, 5 & 7:30 p.m.: "My Dinner With Andre" (1981) by Louis Malle, with Wallace Shawn & André Gregory. Nov. 24, 7:30 p.m.: "Kiss Me Deadly" (1955) by Robert Aldrich.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Nov. 23, 12 noon: "Flour Mill House" (1979) by Thomas Farkas, & "Los Olvidados" (1951) by Luis Buñuel; 2:30 p.m.: "Why Worry?," with Harold Lloyd, & "End of a Revolution?"

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Thru Dec. 5: Tue.-Thu., 5:50 & 9 p.m., Fri.-Sun., 3:10, 6:20 & 9:30 p.m.: "Rocco and His Brothers" (1960) by Luchino Visconti, with Alain Delon & Claudia Cardinale. Sat.-Sun., 2 p.m. (free): "Reflections of a Dancer: Alexandra Danilova, Prima Ballerina Assoluta" by Anne Belle.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Nov. 27, 2:30 p.m.: "The 39 Steps" (1935) by Alfred Hitchcock.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Adm. $1.50. Nov. 26, 8 p.m.: "College" (1927) by James W. Horne, with Buster Keaton.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru Dec. 5: Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m.: "The Judas Window" (1982) by Leandro Katz.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Creepshow." #2—"Alone in the Dark." #3—"E.T. the Extra-Terrestrial."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "E.T. the Extra-Terrestrial."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"The Last Unicorn." #2—Thru Nov. 25: "Alone in the Dark."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Time Bandits." #2—Thru Nov. 23: "The Best Little Whorehouse in Texas." Beg. Nov. 24: "Victor/Victoria."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—Thru Nov. 25: "Alone in the Dark." Beg. Nov. 26: "Victor/Victoria." #2—"The Last Unicorn."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"First Blood." #2—"The Empire Strikes Back." #3—Thru Nov. 23: "Time Bandits." Beg. Nov. 24: "Horrorplanet." #4—"The Last Unicorn."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"First Blood." #2—"Creepshow."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "The Chosen."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru Nov. 25: "Time Bandits." #2—Thru Nov. 25: "Caligula."

118. **WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd. at Hutchinson River Pkwy.** 828-3330. Blue—Thru Nov. 25: "Alone in the Dark"; "Massacre at Central High." Red—Thru Nov. 25: "Creepshow"; "House of Wax."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Creepshow." #2—"The Last Unicorn." #3—Thru Nov. 23: "Alone in the Dark." Beg. Nov. 24: "Victor/Victoria." #4—"Heidi's Song." #5—Thru Nov. 25: "E.T. the Extra-Terrestrial." Beg. Nov. 26: "Horrorplanet."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Time Bandits." #2—"The Empire Strikes Back."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"The Empire Strikes Back." #2—"Caligula."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"An Officer and a Gentleman." #2—"First Blood."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"The Last Unicorn." #2—"Creepshow." #3—"E.T. the Extra-Terrestrial." #4—Thru Nov. 23: "Alone in the Dark." Beg. Nov. 24: "Victor/Victoria."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Caligula." #2—"The Last Unicorn." #3—Thru Nov. 23: "Alone in the Dark." Beg. Nov. 24: "Victor/Victoria." #4—"Creepshow."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Nov. 23: "Moonlighting." Beg. Nov. 24: "Victor/Victoria." #2—"My Favorite Year."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Nov. 25: "Monsignor." Beg. Nov. 26: "Annie." #2—"E.T. the Extra-Terrestrial." #3—"Heidi's Song."

213. **COBBLE HILL—CINEMAS—Court St. at Butler.** 596-9113. #1—Thru Nov. 23: "Catch-22"; "Play It Again, Sam." Nov. 24-27: "Casablanca"; "To Have and Have Not." Beg. Nov. 28: "Duck Soup"; "Animal Crackers"; "Horsefeathers." Nov. 27-28: "Tom Sawyer." #2—Thru Nov. 25: "Monsignor." Beg. Nov. 26: "La Cage aux Folles"; "Making Love."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton.** 624-3591 "Creepshow."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"E.T. the Extra-Terrestrial." #2—"First Blood." #3—"The Empire Strikes Back." #4—"Time Bandits."

216. **DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave.** 622-8143. Thru Nov. 25: "Alone in the Dark"; "Killing Machine."

219. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. "Creepshow"; "Hands of Lightning."

220. **FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—"The Last Unicorn." #2—"The Empire Strikes Back." #3—Thru Nov. 23: "Time Bandits." Beg. Nov. 24: "Horrorplanet." #4—"Slumber Party Massacre"; "First Blood."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "Time Bandits."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"An Officer and a Gentleman." #2—"The Missionary."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Creepshow." **SOUTH**—"My Favorite Year."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Nov. 25: "Alone in the Dark"; "Blood Beach."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "An Officer and a Gentleman."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. "My Favorite Year."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Heidi's Song."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"The Last Unicorn." #2—"The Empire Strikes Back." #3—Thru Nov. 23: "Fantasia." Beg. Nov. 24: "Horrorplanet." #4—"First Blood."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Nov. 23: "A Midsummer Night's Sex Comedy." Beg. Nov. 24: "Poltergeist."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Nov. 23: "The Godfather." Nov. 24: "Killer of Sheep." Nov. 24-27: "The American Friend"; "Dona Flor and Her Two Husbands." Nov. 27-28: "The Lord of the Rings." Beg. Nov. 28: "Stroszek"; "Heart of Glass." #2—Thru Nov. 25: "The Missionary."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Alone in the Dark." #2—"Creepshow." #3—"The Last Unicorn."

238. **WILLIAMSBURG—COMMODORE—B'way at Rodney St.** 384-7259. #1—Thru Nov. 25: "Alone in the Dark"; "Zombie." #2—Thru Nov. 25: "The Burning"; "Maniac."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Heidi's Song." #2—Program unavailable.

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Thru Nov. 25: "Alone in the Dark." Beg. Nov. 26 (tent.): "Caligula."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Creepshow." #2—"An Officer and a Gentleman."

304. **NEW DORP—LANE—** 351-2110. "First Blood."

305. **NEW DORP—RAE—** 979-0444. #1—"Alone in the Dark." #2—"My Favorite Year."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—Thru Nov. 23: "Time Bandits." Beg. Nov. 24: "Horrorplanet." #2—"The Empire Strikes Back."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"E.T. the Extra-Terrestrial." #2—"Creepshow."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Fantasia."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Nov. 23: "The Missionary." Beg. Nov. 24: "Horrorplanet." #2—"Alone in the Dark." #3—"The Last Unicorn." #4—"Creepshow."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"First Blood." #2—"The Missionary."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Creepshow." #2—"The Last Unicorn." #3—"E.T. the Extra-Terrestrial." #4—Tent.: "Tex."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Nov. 25: "Blade Runner"; "The Hunter." Beg. Nov. 26: "Halloween III: Season of the Witch"; "Cat People (1982)."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"First Blood." #2—"Time Bandits."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru Nov. 25: "First Blood." #2—"Heidi's Song."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Time Bandits." #2—"The Empire Strikes Back." #3—Thru Nov. 23: "Alone in the Dark"; "Slumber Party Massacre." Beg. Nov. 24: "Horrorplanet."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Heidi's Song." #2—Thru Nov. 23: "First Blood." Beg. Nov. 24: "Horrorplanet." #3—"Creepshow."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"The Last Unicorn." #2—Thru Nov. 23 "My Favorite Year." Beg. Nov. 24: "Victor/Victoria." #3—"E.T. the Extra-Terrestrial." #4—Thru Nov. 25: "Poltergeist."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "The Chosen."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Nov. 25: "Monsignor"; "I Ought to Be in Pictures."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. #1—"The Empire Strikes Back." #2—Program unavailable

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Fantasia." #2—"My Favorite Year."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "An Officer and a Gentleman."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"The Last Unicorn." #2—"Creepshow." #3—"E.T. the Extra-Terrestrial." #4—"Alone in the Dark."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"My Favorite Year." #2—"An Officer and a Gentleman."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "The Empire Strikes Back."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"First Blood." #2—"Time Bandits." #3—"An Officer and a Gentleman."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"The Empire Strikes Back." #2—"Creepshow." #3—"The Last Unicorn."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru Nov. 25: "Alone in the Dark"; "Hands of Lightning."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Nov. 25: "Monsignor"; "Making Love." Beg. Nov. 26: "My Favorite Year"; "I Ought to Be in Pictures."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru Nov. 23: "Rocky III." Beg. Nov. 24: "My Favorite Year."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Nov. 25: "Funeral Home"; "Zombie."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Creepshow." #2—"First Blood."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Nov. 25: "The Burning"; "Final Conflict." Beg. Nov. 26: "Fast Times at Ridgemont High"; "Ghost Story."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"Heidi's Song." #2—Thru Nov. 25: "Monsignor." Beg. Nov. 26: "Victor/Victoria."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru Nov. 25: "Caligula." #2—"The Last Unicorn."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"An Officer and a Gentleman." #2—Thru Nov. 23: "My Favorite Year." Beg. Nov. 24: "Victor/Victoria."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Nov. 25: "Funeral Home"; "Zombie."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. "The Missionary."

501. BALDWIN—RKO— 223-9230. "Time Bandits."

502. BELLEROSE—RKO— 775-1351. Thru Nov. 23: "A Midsummer Night's Sex Comedy." Beg. Nov. 24: "Poltergeist."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—"Monsignor." #2—Thru Nov. 25: "Young Doctors in Love"; "History of the World Part I."

504. BELLMORE—THE MOVIES— 785-3032. Thru Nov. 25 (tent.): "Jinxed"; "Slumber Party Massacre." Beg. Nov. 26 (tent.): "My Favorite Year."

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. #1—"Tex." #2—"Alone in the Dark."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Creepshow." #2—"E.T. the Extra-Terrestrial." #3—"The Last Unicorn." #4—"My Favorite Year."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Nov. 25: "Tex." Beg. Nov. 26: "Annie." #2—Thru Nov. 25: "Monsignor." Beg. Nov. 26: "Victor/Victoria."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—RKO— 249-0122. Thru Nov. 23: "Monsignor." Beg. Nov. 24: "My Favorite Year."

517. FLORAL PARK—RKO FLORAL— 352-2280. "An Officer and a Gentleman."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"The Empire Strikes Back." #2—"The Last Unicorn."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"An Officer and a Gentleman." #2—"Creepshow."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "The Missionary."

523. GREAT NECK—SQUIRE— 466-2020. "Creepshow."

524. HEWLETT—RKO— 791-6768. Thru Nov. 23: "A Midsummer Night's Sex Comedy." Beg. Nov. 24: "Poltergeist."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Creepshow." #2—"The Last Unicorn."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "The Empire Strikes Back." **SOUTH—** "E.T. the Extra-Terrestrial."

529. LAWRENCE—RKO— 371-0203. #1—Thru Nov. 23: "Time Bandits." Beg. Nov. 24: "Horrorplanet." #2—"An Officer and a Gentleman." #3—"The Last Unicorn."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"An Officer and a Gentleman." #2—"Time Bandits." #3—"The Missionary." #4—"First Blood."

532. LONG BEACH—LIDO— 432-0056. Thru Nov. 25: "Monsignor." Beg. Nov. 26: "Annie."

533. LYNBROOK—LYNBROOK— 593-1033. #1—Thru Nov. 23: "Tex." Beg. Nov. 24: "Victor/Victoria." #2—"E.T. the Extra-Terrestrial." #3—"My Favorite Year." #4—"The Last Unicorn."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru Nov. 25: "L'Adolescente."

535. MALVERNE—TWIN— 599-6966. #1—"Heidi's Song." #2—Thru Nov. 25: "Monsignor." Beg. Nov. 26: "My Favorite Year."

536. MANHASSET—MANHASSET— 627-7887. #1—"The Empire Strikes Back." #2—"My Favorite Year." #3—"E.T. the Extra-Terrestrial."

537. MANHASSET—RKO CINEMA— 627-1300. "Le Beau Mariage."

540. MASSAPEQUA—PEQUA— 799-6464. "An Officer and a Gentleman."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—"The Last Unicorn." #2—"The Empire Strikes Back." #3—"Time Bandits." #4—"First Blood." #5—"Alone in the Dark." #6—"Creepshow." #7—"The Missionary."

542. MERRICK—GABLES— 546-0734. Program unavailable.

543. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. "First Blood."

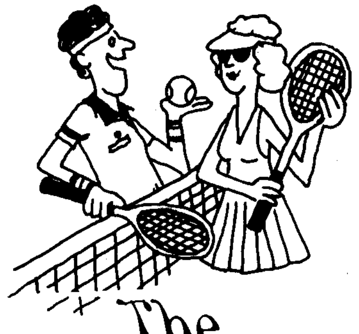
546. NEW HYDE PARK—RKO ALAN— 354-4338. Thru Nov. 23: "Time Bandits." Beg. Nov. 24: "Horrorplanet."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—"Heidi's Song." #2—Thru Nov. 25: "Monsignor."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. "The Boat."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Nov. 23: "Tex." Beg. Nov. 24: "My Favorite Year." #2—Thru Nov. 25: "Monsignor."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"The Missionary." #2—Tent.: "Tex."



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551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Nov. 23: "A Midsummer Night's Sex Comedy." Beg. Nov. 24: "Poltergeist."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—Thru Nov. 23: "Time Bandits." Beg. Nov. 24: "Horrorplanet." #2—"Heidi's Song."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Time Bandits." #2—"The Last Unicorn." #3—"First Blood."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Nov. 25: "Monsignor." Beg. Nov. 26 (tent.): "My Favorite Year."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "First Blood."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"The Empire Strikes Back." #2—"Creepshow."

559. ROSLYN—ROSLYN— 621-8488. #1—"The Missionary." #2—"Yol."

561. SYOSSET—SYOSSET— 921-5810. "My Favorite Year."

562. SYOSSET—UA CINEMA 150— 364-0700. "Fantasia."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "Fantasia."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"The Empire Strikes Back." #2—"Heidi's Song." #3—"Alone in the Dark." #4—Thru Nov. 23: "Monsignor." Beg. Nov. 24: "Horrorplanet." #5—"National Lampoon's Class Reunion." #6—"Time Bandits." #7—"E.T. the Extra-Terrestrial." #8—"An Officer and a Gentleman." #9—"First Blood." #10—"Creepshow." #11—"The Missionary."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"Heidi's Song." #2—Thru Nov. 23: "The World According to Garp." Beg. Nov. 24: "Victor/Victoria."

571. WANTAGH—RKO— 781-6969. "E.T. the Extra-Terrestrial."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"Creepshow." #2—"Time Bandits." #3—Thru Nov. 23: "Alone in the Dark." Beg. Nov. 24: "Horrorplanet."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Nov. 25: "Monsignor." #2—Thru Nov. 23: "Poltergeist."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—"Alone in the Dark." #2—"Creepshow."

601. BABYLON—BABYLON— 669-3399. "E.T. the Extra-Terrestrial."

602. BABYLON—RKO— 669-0700. #1—"The Empire Strikes Back." #2—"Time Bandits."

603. BABYLON—SOUTH BAY— 587-7676. #1—"An Officer and a Gentleman." #2—"Heidi's Song." #3—Thru Nov. 25: "Alone in the Dark."

604. BAY SHORE—CINEMA— 665-1722. "My Favorite Year."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"First Blood." #2—"Creepshow."

609. BRENTWOOD—BRENTWOOD— 273-3900. "Poltergeist."

612. CENTER MORICHES—CENTER— 878-2100. Thru Nov. 25: "Tex."

613. CENTEREACH—CENTEREACH— 588-0088. "Heidi's Song."

616. COMMACK—MAYFAIR— 543-0707. Thru Nov. 23: "Tex." Beg. Nov. 24: "Victor/Victoria."

617. COMMACK—RKO— 499-4545. #1—Thru Nov. 23: "First Blood." Beg. Nov. 24: "Horrorplanet." #2—"The Empire Strikes Back."

619. CORAM—CORAM— 698-7200. Thru Nov. 25: "Alone in the Dark."

621. CORAM—PINE— 698-6442. #1—"The Last Unicorn." #2—Thru Nov. 23: "My Favorite Year." Beg. Nov. 24: "Victor/Victoria."

622. DEER PARK—DEER PARK— 667-2440. Thru Nov. 25: "The Missionary."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"The Empire Strikes Back." #2—"Creepshow." #3—Thru Nov. 25: "The Last Unicorn." Beg. Nov. 26: "My Favorite Year." #4—"An Officer and a Gentleman." #5—Thru Nov. 25: "First Blood." Beg. Nov. 26: "E.T. the Extra-Terrestrial."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "My Favorite Year."

627. EAST SETAUKET—RKO FOX— 473-2400. "The Empire Strikes Back."

628. ELWOOD—ELWOOD— 499-7800. #1—"An Officer and a Gentleman." #2—"Creepshow."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"The Empire Strikes Back." #2—"The Last Unicorn."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. "The Last Unicorn."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"The Empire Strikes Back." #2—Thru Nov. 23: "The Missionary." Beg. Nov. 24: "Horrorplanet." #3—"Time Bandits." #4—"Creepshow."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "The Last Unicorn."

634. HUNTINGTON—RKO YORK— 421-3911. "Heidi's Song."

635. ISLIP—ISLIP— 581-5200. #1—"Time Bandits." #2—"Heidi's Song." #3—Thru Nov. 23: "The Missionary." Beg. Nov. 24: "Victor/Victoria."

636. KINGS PARK—KINGS PARK— 269-4422. Program unavailable.

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "Fantasia."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Nov. 25: "Tex."

639. LINDENHURST—LINDENHURST— 888-5400. "Tex."

640. MATTITUCK—MATTITUCK— 298-4405. #1—"Heidi's Song." #2—Thru Nov. 25: "My Favorite Year." Beg. Nov. 26: "The Missionary." #3—Thru Nov. 25: "E.T. the Extra-Terrestrial." Beg. Nov. 26: "Tex."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "Creepshow." **OUTDOOR—** Thru Nov. 23: "Alone in the Dark"; "Terror." Beg. Nov. 24: "Horrorplanet."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru Nov. 25: "National Lampoon's Class Reunion." #2—"The Last Unicorn."

644. NORTHPORT—NORTHPORT— 261-8600. "Tex."

645. OAKDALE—OAKDALE— 589-8118. Thru Nov. 25 (tent.): "Monsignor."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"Heidi's Song." #2—"Time Bandits."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "Creepshow." **OUTDOOR** — Thru Nov. 23: "Alone in the Dark"; "Terror." Beg. Nov. 24: "Horrorplanet"; "Galaxy of Terror."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"An Officer and a Gentleman." #2—"First Blood."

653. PORT JEFFERSON—MINI EAST— 928-6555. Thru Nov. 25: "L'Adolescente." **CINEMA WEST**—Thru Nov. 25: "Tex."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Nov. 23: "A Midsummer Night's Sex Comedy." Beg. Nov. 24: "Poltergeist."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Nov. 23: "Rocky III"; "Up in Smoke." Beg. Nov. 24: "Annie."

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru Nov. 25: "Aida." Beg. Nov. 26: "Moonlighting."

658. SAYVILLE—SAYVILLE— 589-0232. #1—"The Missionary." #2—Thru Nov. 23: "Monsignor." Beg. Nov. 24: "Tex." #3—Thru Nov. 23: "My Favorite Year." Beg. Nov. 24: "Annie."

660. SHIRLEY—TWIN— 281-3301. Program unavailable.

662. SMITHTOWN—SMITHTOWN— 265-1551. "E.T. the Extra-Terrestrial."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru Nov. 25: "The Missionary." Beg. Nov. 26: "The Last Unicorn." #2—Thru Nov. 25: "Time Bandits." Beg. Nov. 26: "It Came From Hollywood."

664. STONY BROOK—LOEWS— 751-2300. #1—"An Officer and a Gentleman." #2—"First Blood." #3—"The Missionary."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru Nov. 25 (tent.): "Monsignor." #2—Thru Nov. 25 (tent.): "Slumber Party Massacre."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Nov. 25: "Tex." Beg. Nov. 26: "The Missionary."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Nov. 25: "Alone in the Dark." Beg. Nov. 26: "Time Bandits."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. "The Missionary."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "My Favorite Year."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—Thru Nov. 23: "My Favorite Year." Beg. Nov. 24: "Victor/Victoria." #2—"The Last Unicorn." #3—"Alone in the Dark."

703. CROSS RIVER—CROSS RIVER— 763-8811. Thru Nov. 25: "Tex." Nov. 26-28: "Alice's Restaurant."

704. DOBBS FERRY—PICKWICK— 693-7727. Program unavailable.

705. GREENBURGH—CINEMA 100— 946-4680. #1—"Heidi's Song." #2—"Tex."

706. HARRISON—CINEMA HARRISON— 835-2668. Thru Nov. 25: "Gregory's Girl."

707. HARTSDALE—CINEMA— 428-2200. #1—"First Blood." #2—"The Missionary." #3—"An Officer and a Gentleman." #4—"My Favorite Year."

708. LARCHMONT—PLAYHOUSE— 834-3001. "The Last Unicorn."

709. MAMARONECK—PLAYHOUSE— 698-2200. #1—"Creepshow." #2—"The Empire Strikes Back." #3—Thru Nov. 23: "Time Bandits." Beg. Nov. 24: "My Favorite Year." #4—"E.T. the Extra-Terrestrial."

710. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"First Blood." #2—"The Last Unicorn."

711. MOUNT VERNON—PARKWAY— 664-3311. "Heidi's Song."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"First Blood." #2—"The Empire Strikes Back."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"An Officer and a Gentleman." #2—"Creepshow." #3—"Alone in the Dark." #4—"The Last Unicorn." #5—Thru Nov. 23: "Heidi's Song." Beg. Nov. 24: "Horrorplanet."

715. NEW ROCHELLE—TOWN— 632-4000. "Time Bandits."

716. OSSINING—ARCADIAN— 941-5200. #1—Thru Nov. 23: "Time Bandits." #2—"The Empire Strikes Back."

717. PEEKSKILL—BEACH— 737-6262. #1—"Heidi's Song." #2—"Creepshow." #3—"First Blood." #4—Thru Nov. 25: "The Missionary."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"The Empire Strikes Back." #2—"An Officer and a Gentleman."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Nov. 23: "Monsignor."

721. PLEASANTVILLE—ROME— 769-0720. Thru Nov. 25: "Creepshow." Beg. Nov. 26 (tent.): "It Came From Hollywood."

722. RYE—RYE RIDGE— 939-8177. #1—"Heidi's Song." #2—"First Blood."

723. SCARSDALE—FINE ARTS— 723-6699. Thru Nov. 25: "Le Beau Mariage." Beg. Nov. 26 (tent.): "L'Adolescente."

724. SCARSDALE—PLAZA— 725-0078. Thru Nov. 25: "Gregory's Girl." Beg. Nov. 26: "My Favorite Year."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"The Empire Strikes Back." #2—"Creepshow."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Fantasia."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"The Empire Strikes Back." #2—Thru Nov. 23: "Time Bandits."

731. YONKERS—KENT— 237-3440. "The Last Unicorn."

732. YONKERS—MOVIELAND— 793-0002. #1—"Creepshow." #2—"First Blood." #3—"The Missionary." #4—"E.T. the Extra-Terrestrial."

733. YONKERS—PARK HILL— 969-4477. Program unavailable.

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"Time Bandits." #2—"The Last Unicorn."

Rockland County

743. NANUET—MALL— 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "E.T. the Extra-Terrestrial."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Alone in the Dark." #2—"Tex." #3—"My Favorite Year." #4—"The Last Unicorn." #5—"Creepshow."

746. **NEW CITY—TOWN—** 634-5100. #1—Thru Nov. 25: "My Favorite Year." #2—Thru Nov. 25: "The Missionary."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Creepshow." #2—"The Last Unicorn."

748. **NYACK—CINEMA EAST—** 358-6631. Thru Nov. 23: "Time Bandits."

751. **PEARL RIVER—CENTRAL—** 735-2530. "An Officer and a Gentleman."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "The Empire Strikes Back."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. Thru Nov. 25: "Monsignor."

755. **STONY POINT—9 W CINEMA—** 942-0303. Thru Nov. 25: "The Road Warrior."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Heidi's Song."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "The Empire Strikes Back."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"E.T. the Extra-Terrestrial." #2—"The Last Unicorn."

774. **DANBURY—CINE—** 743-2200. #1—"The Empire Strikes Back." #2—"Tex." #3—"The Missionary."

775. **DANBURY—CINEMA—** 748-2923. #1—"Creepshow." #2—"An Officer and a Gentleman."

777. **DANBURY—PALACE—** 748-7496. #1—"Time Bandits." #2—"First Blood." #3—"Heidi's Song."

778. **DARIEN—PLAYHOUSE—** 655-0100. "The Last Unicorn."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Creepshow." #2—"Time Bandits."

780. **FAIRFIELD—COUNTY—** 334-1411. "First Blood."

781. **GREENWICH—CINEMA—** 869-6030. "The Last Unicorn."

782. **GREENWICH—PLAZA—** 869-4030. #1—"The Missionary." #2—"An Officer and a Gentleman." #3—"L'Adolescente."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "E.T. the Extra-Terrestrial."

784. **NORWALK—CINEMA—** 838-4504. #1—"Time Bandits." #2—"First Blood."

785. **NORWALK—NORWALK—** 866-3010. "Heidi's Song."

787. **RIDGEFIELD—CINEMA—** 438-3338. Program unavailable.

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Nov. 23: "Mephisto." Nov. 24-26: "1941"; "The Blues Brothers." Beg. Nov. 27: "Last Tango in Paris"; "Memoirs of a French Whore."

789. **SPRINGDALE—STATE—** 325-0250. Thru Nov. 25: "Annie." Beg. Nov. 26: "My Favorite Year."

790. **STAMFORD—AVON—** 324-9205. #1—"First Blood." #2—"Heidi's Song."

791. **STAMFORD—CINEMA—** 324-3100. #1—"The Empire Strikes Back." #2—"My Favorite Year." #3—"Time Bandits."

792. **STAMFORD—RIDGEWAY—** 323-5000. "Creepshow."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Creepshow." #2—"An Officer and a Gentleman." #3—"The Missionary."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"The Empire Strikes Back." #2—227-3324. "The Missionary." #3—227-9619. "My Favorite Year." #4—226-6666. "Yol."

796. **WESTPORT—POST—** 227-0500. "An Officer and a Gentleman."

798. **WILTON—CINEMA—** 762-5678. "Creepshow."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Heidi's Song." #2—Thru Nov. 23: "Fast Times at Ridgemont High"; "National Lampoon's Animal House." #3—Thru Nov. 25: "Monsignor."

801. **HARRISON—WARNER—** 482-8550. #1—"Creepshow." #2—Thru Nov. 25: "Slumber Party Massacre."

802. **HOBOKEN—CINEMA—** 653-2202. Program unavailable.

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Nov. 23: "Diner." Beg. Nov. 24: "Victor/Victoria." #2—"The Empire Strikes Back."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"E.T. the Extra-Terrestrial." #2—"First Blood." #3—"Heidi's Song."

805. **JERSEY CITY—STATE—** 653-5200. #1—"Creepshow." #2—"Alone in the Dark." #3—"The Last Unicorn."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"The Missionary." #2—"The Last Unicorn." #3—"Time Bandits." #4—"Creepshow."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Fantasia." #2—"E.T. the Extra-Terrestrial." #3—"Heidi's Song." #4—"An Officer and a Gentleman." #5—"The Empire Strikes Back." #6—"First Blood."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Nov. 25: "Monsignor." Beg. Nov. 26: "Annie." #2—Thru Nov. 23: "Slumber Party Massacre"; "Maniac."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Nov. 25: "Monsignor"; "I Ought to Be in Pictures." Beg. Nov. 26: "Annie."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Program unavailable.

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Creepshow." #2—Thru Nov. 23: "First Blood." Beg. Nov. 24: "Horrorplanet."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "The Last Unicorn."

814. **EAST ORANGE—RKO HOLLYWOOD—** 678-2262. Thru Nov. 23: "Creepshow"; "Slumber Party Massacre." Beg. Nov. 24: "Horrorplanet."

815. **IRVINGTON—CASTLE—** 372-9324. Thru Nov. 25: "Poltergeist"; "The Beastmaster." Beg. Nov. 26: "Annie."

816. **IRVINGTON—SANFORD—** 371-3998. Thru Nov. 25: "Alone in the Dark"; "Screamers."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Nov. 23: "Tex." Beg. Nov. 24 (tent.): "Victor/Victoria."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Monsignor."

819. **MILLBURN—RKO—** 376-0800. #1—Thru Nov. 23: "First Blood." Beg. Nov. 24: "The Last Unicorn." #2—"My Favorite Year."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Time Bandits." #2—"Heidi's Song." #3—"The Last Unicorn."

823. **NEWARK—DRIVE-IN—** 344-2800. Blue—Thru Nov. 25: "Alone in the Dark"; "Massacre at Central High." Red—Thru Nov. 25: "Creepshow"; "House of Wax." Green—Thru Nov. 25: "Neighbors"; "Cheech & Chong's Nice Dreams"; "Things Are Tough All Over."

825. **NUTLEY—FRANKLIN—** 667-1777. Program unavailable.

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Fantasia."

828. **VERONA—VERONA—** 239-0880. Tent.: "My Favorite Year."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. Thru Nov. 25: "Monsignor." Beg. Nov. 26: "Victor/Victoria."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"The Empire Strikes Back." #2—"An Officer and a Gentleman." #3—"The Missionary."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Nov. 25: "Gone With the Wind."

841. **CRANFORD—RKO—** 276-9120. #1—"First Blood." #2—Thru Nov. 23: "Time Bandits." Beg. Nov. 24: "Horrorplanet."

842. **ELIZABETH—ELMORA—** 352-3483. "Monsignor"; "Hanky Panky."

846. **LINDEN—TWIN—** 925-9787. #1—"E.T. the Extra-Terrestrial." #2—"Fantasia."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Nov. 25: "La Cage aux Folles"; "The French Lieutenant's Woman." Beg. Nov. 26: "Annie."

849. **SUMMIT—STRAND—** 273-3900. "Lola."

850. **UNION—DRIVE-IN—** 686-1260. Program unavailable.

851. **UNION—FIVE POINTS—** 964-3466. "Creepshow."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "The Chosen."

854. **UNION—RKO UNION—** 686-4373. #1—Thru Nov. 23: "Heidi's Song." Beg. Nov. 24: "Victor/Victoria." #2—"The Empire Strikes Back."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru Nov. 23: "Tex." Beg. Nov. 24: "Victor/Victoria." #2—"E.T. the Extra-Terrestrial." #3—"The Last Unicorn."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Nov. 25: "Monsignor." #2—Thru Nov. 25: "National Lampoon's Class Reunion."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Nov. 23: "The Road Warrior." Beg. Nov. 24: "Rocky III."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Nov. 23: "The World According to Garp." Beg. Nov. 24: "Victor/Victoria."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Time Bandits." #2—"First Blood." #3—"An Officer and a Gentleman." #4—"The Empire Strikes Back."

863. **EMERSON—TOWN—** 261-1000. "The Missionary."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Alone in the Dark." #2—"E.T. the Extra-Terrestrial."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Alone in the Dark." #2—"Heidi's Song."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Creepshow." #2—"My Favorite Year."

868. **FORT LEE—SHARON—** 224-0202. Thru Nov. 25: "Monsignor."

871. **HACKENSACK—RKO ORITANI—** 343-8844. #1—"Heidi's Song." #2—"Tex." #3—"Alone in the Dark."

873. **OAKLAND—TWIN—** 337-4478. #1—Program unavailable. #2—Thru Nov. 25: "The Missionary."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Nov. 25: "L'Adolescente." #2—Thru Nov. 25: "Monsignor."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Yol."

876. **PARAMUS—CINEMA 35—** 845-5070. "E.T. the Extra-Terrestrial."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Nov. 25: "Slumber Party Massacre." Beg. Nov. 26: "Alone in the Dark."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Fantasia." #2—"Creepshow." #3—"Time Bandits." #4—"First Blood." #5—"The Missionary." #6—Thru Nov. 23: "The Last Unicorn." Beg. Nov. 24: "Horrorplanet." #7—"An Officer and a Gentleman."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"My Favorite Year." #2—"The Empire Strikes Back."

881. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Nov. 25: "Monsignor." Beg. Nov. 26: "Annie."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"An Officer and a Gentleman." #2—"Heidi's Song."

884. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Nov. 25: "Monsignor." #2—Thru Nov. 25: "The Last Unicorn."

885. **TEANECK—CEDAR LANE—** 836-3430. Program unavailable.

886. **TENAFLY—BERGEN—** 567-0004. "My Favorite Year."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Program unavailable.

889. **WESTWOOD—PASCACK—** 664-3200. "Creepshow."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ALONE IN THE DARK—(1hr. 30m., '82) A young doctor and his family are terrorized by escaped mental patients during a power blackout. With Jack Palance, Donald Pleasence and Martin Landau. Dir. Jack Sholder. R. **32, 78, 97, 99, 100, 103, 105, 118, 201, 206, 210, 216, 228, 237, 238, 302, 305, 401, 411, 420, 433, 511, 541, 567, 573, 600, 603, 619, 642, 650, 668, 702, 714, 745, 805, 816, 823, 864, 866, 871, 877**

AMOR BANDIDO—(1hr. 38m., '82) In Portuguese, Eng. subtitles. Reviewed in this issue. **61**

ANNIE—(2hrs. 8m., '82) Pulling together all the "elements," Ray Stark forgot to put any feelings in his mammoth production. What is *Annie* if not a sub-Dickensian sniffler about an abandoned little girl who wants to belong to someone? But Aileen Quinn, the red-haired, freckled lambkin chosen to play Annie, appears to have been directed to be happy and tough, so you don't feel a thing. The British choreographer Arlene Phillips stages energetic dance routines, closely coordinated with the camera, that are like the moving parts of a big machine—they don't express the characters' emotions either. Director John Huston, who is far removed from the emotional world of children, seems somewhat closer to the orphanage mistress, Miss Hannigan, played by Carol Burnett with a lower lip soft and loose, eyes staring wildly at any man who comes near. Burnett tries to carry the show by herself, and it's not her fault that she becomes monotonous. Albert Finney, thick-necked, with a shaved head and a bullying voice, makes a wonderful Oliver Warbucks—he shows you the soul breaking through the lumbering body. Music by Charles Strouse, lyrics by Martin Charnin. PG. **33, 212, 513, 532, 655, 658, 789, 808, 809, 815, 848, 882**

BRIMSTONE AND TREACLE—(1hr. 25m., '82) A sinister stranger courts an English matron and her husband in order to seduce their daughter. With Sting, Joan Plowright and Denholm Elliott. Dir. Richard Loncraine. R. **9, 71**

BUGS BUNNY'S 3RD MOVIE: 1001 RABBIT TALES—(1hr. 14m., '82) A compilation of old and new Warner Brothers cartoons, with Bugs, Daffy Duck, Yosemite Sam and others, and with the voice characterizations of Mel Blank. Dir. Friz Freleng, Robert McKimson, David Detiege, Art Davis and Bill Perez. G. **20, 32, 58, 92**

CÉLESTE—(1hr. 47m., '82) In German, Eng. subtitles. A chronicle of the last nine years in the life of Marcel Proust, based on the memoirs of his housekeeper, Céleste Albaret. With Eva Mattes and Jürgen Arndt. Dir. Percy Adlon. **86**

CHILLY SCENES OF WINTER—(1hr. 32m., '82) Joan Micklin Silver has re-edited her 1979 film, *Head Over Heels,* and restored the title of Ann Beattie's novel, a contemporary romance, from which it is based. With John Heard, Mary Beth Hurt, Peter Riegert and Gloria Grahame. PG. **11**

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **113, 414, 852**

★ **COME BACK TO THE 5 & DIME, JIMMY DEAN, JIMMY DEAN**—(1hr. 49m., '82) Robert Altman, perverse as always, uses cinematic techniques to celebrate the essence of theater in this adaptation of the same third-rate play he directed (unsuccessfully) on Broadway last winter. The setting is an antiquated five-and-dime in a Texas backwater, where a group of women have gathered, in 1975, for the twentieth anniversary of James Dean's death. Mona (Sandy Dennis), who claims to have raised Dean's child, is the chief celebrant of the Dean cult, but she's not so much a character as a cliché of desolation, a repository of stupid, broken dreams. Sissy (Cher), on the other hand, is flesh and blood, and Cher brings the flagrant soul of cheap-waitress commonness to the part. Karen Black, her face set in a hostile mask, is startlingly effective as the mysterious Joanne, who exposes everyone's illusions and tells the truth. Working with this imitation-William Inge material, Altman creates an affecting structure of memory and regret, weaving the strands of cracked, morose, or empty speech into a funny, American-baroque piece of goods. He whets your appetite: You want him to use what he's learned and go to work on a real play, like *A Moon for the Misbegotten* or *Camino Real.* **86**

CREEPSHOW—(2hrs. 2m., '82) Omnibus horror film, with five separate stories written by Stephen King and directed by George Romero. The tone is consciously comic-book schlocky; you're supposed to revel in the stupid stories and admit that you're a slob. That may work for you—if you can find some way of sitting through the movie. With King, Adrienne Barbeau, Hal Holbrook, Fritz Weaver, E.G. Marshall and Viveca Lindfors. R. **22, 41, 70, 83, 92, 100, 111, 118, 201, 206, 210, 214, 219, 225, 237, 303, 307, 401, 403, 412, 420, 428, 439, 512, 519, 523, 526, 541, 558, 567, 573, 600, 606, 625, 628, 632, 642, 650, 709, 714, 717, 721, 727, 732, 745, 747, 775, 779, 792, 793, 798, 801, 805, 806, 811, 814, 823, 851, 867, 878, 889**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55**

★ **E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **21, 36, 72, 100, 102, 201, 206, 212, 215, 307, 403, 413, 420, 512, 528, 533, 536, 567, 571, 601, 625, 640, 662, 709, 732, 744, 773, 783, 804, 807, 846, 857, 864, 876**

EATING RAOUL—(1hr. 27m., '82) Writer-director Paul Bartel has domesticated the forbidden and tamed the untamable—he's made a pleasant, rather mild little comedy about murder, perversion and cannibalism. Bartel plays Paul Bland, and the talented Mary Woronov plays Paul's wife Mary. Short of cash, the Blands lure L.A.'s wealthy swingers and perverts into their apartment with the promise of exotic pleasures and then bump them off with the swing of a frying pan. *Eating Raoul* is a spoof of the American ideal of capitalistic entrepreneurship and an outlandish native version of such ironically genteel English murder comedies as *Kind Hearts and Coronets.* The wild card in the movie is fleshy, handsome Robert Beltran, who plays Raoul, the all-purpose Chicano hustler who joins the Blands in their scheme. He makes a play for Mary, but when he's shunted aside, your responses go cold. Who cares about the placidly celibate Blands? At least Raoul has some juice in him. The movie seems to be saying that sexual desire makes you so disgusting that you might as well be murdered. R. **14, 73**

ENDANGERED SPECIES—(1hr. 37m., '82) Unconvincing but entertaining thriller directed by Alan Rudolph. In Colorado, cattle are mysteriously being mutilated in the middle of the night, the victims of secret experiments in chemical-biological warfare. Our heroes, JoBeth Williams as a local sheriff, Robert Urich as a wandering New York cop, and Paul Dooley as a crusading journalist, try to uncover the perpetrators. Rudolph, drawing heavily on the collected works of Steven Spielberg, goes in for spooky, mystical effects—red lights descending from the sky in the middle of the night—but has no talent for sustained suspense, and his grand finale is no better than an average episode of *Mission: Impossible.* Still, the movie is scary and often fun. R. **50**

FAT CHANCE—(1hr. 32m., '82) The comedy-romance of an overweight man and woman who meet through a personals column. With Farnham Scott, January Stevens, Jack Aaron and Amy Steel. Dir. M. Summers. **76**

FIRST BLOOD—(1hr. 34m., '82) A Green Beret specialist (Sylvester Stallone), who has been kidnapped and tortured by the Vietcong, wanders into a misty, mountain town in the American Northwest years later and is immediately taken for a hippie drifter by the local sheriff (Brian Dennehy). Too proud to tell anyone of his past, he flies into a rage, *swatting cops out* of the way like an orangutan. And so a war begins. Stallone, who, in any case, can barely deliver a line, plays this silent character with his smoldering, heavy-lidded stare. He moves well, holding your interest with his physical exploits. Like so many American movies, *First Blood* is both exciting and stupid. Dir. Ted Kotcheff. R. **37, 80, 109, 111, 205, 215, 220, 234, 304, 402, 408, 410, 412, 426, 439, 531, 541, 545, 554, 557, 567, 606, 617, 625, 651, 664, 707, 710, 712, 717, 722, 732, 777, 780, 784, 790, 804, 807, 811, 819, 841, 862, 878**

FITZCARRALDO—*(2hrs. 37m., '82) In German, Eng.* subtitles. Alas! The books, documentaries, lawsuits, and illnesses generated by Werner Herzog's project are a lot more interesting than the movie itself. Herzog's hero, Fitzcarraldo, a cracked colonial entrepreneur, has a mad dream: He wants to build an opera house at Iquitos, a shabby city on the Amazon in Peru, and bring his hero, Enrico Caruso, to sing there. His blond hair standing straight up, his huge choppers fixed in a proud sneer, Klaus Kinski, as Fitzcarraldo, is overbearing and ludicrous and completely distant, more a crank than a heroic madman. *Hoping to finance his scheme through a quick killing* in the rubber trade, Herzog takes a steamship up one of the tributaries of the Amazon. At the climax, Fitzcarraldo has an Indian tribe haul the huge steamer over a mountain in order to relaunch it in another river. Herzog photographs the ship lying on the mountain from about eight different angles, and yet, despite all his coaxing, the image doesn't yield up much besides its irreducible oddity. It's so monstrous, so static, that it becomes a joke—Herzog's monument to his own foolish will. With Claudia Cardinale. PG. **56**

FIVE DAYS ONE SUMMER—(1hr. 48m., '82) The latest film by the distinguished Fred Zinnemann is a depressingly becalmed triangle drama, with Sean Connery as a married older man, Betsy Brantley as his young mistress, and Lambert Wilson as the Swiss mountain climber who falls in love with Brantley and tries to take her away from Connery. Alas, the characters are all washouts, more priggish or stolid than impassioned, and the whole production feels sluggish. Standard beautiful mountain-climbing footage by Giuseppe Rotunno. Screenplay by Michael Austin, from a Kay Boyle story. PG. 62

FRUITS OF PASSION—(1hr. 23m., '82) In French, Eng. subtitles. *The Story of O* continues in the Orient. With Klaus Kinski, Isabelle Illiers and Arielle Dombasle. Dir. Shuji Terayama. 76

★**GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. 16, 706, 724

HEARTACHES—(1hr. 38m., '82) Two women, strangers, one pregnant not by her husband, meet and become friends that share special experiences. With Margot Kidder, Annie Potts and Robert Carradine. Dir. Donald Shebib. R. 16, 46, 97

HEIDI'S SONG—(1hr. 34m., '82) An animated feature based on Johanna Spyri's popular character, Heidi, the orphan girl who goes to live with her grandfather in the Swiss Alps. With the voices of Lorne Greene, Margery Gray, Sammy Davis Jr. and Fritz Feld. Dir. Robert Taylor. G. 35, 44, 82, 201, 212, 233, 300, 410, 412, 447, 535, 547, 552, 567, 570, 603, 613, 634, 635, 640, 649, 705, 711, 714, 717, 722, 756, 777, 785, 790, 800, 804, 807, 822, 854, 866, 871, 883

L'ADOLESCENTE—(1hr. 33., '82) In French, Eng. subtitles. A young girl grows into a woman in France on the eve of World War II. With Simone Signoret. Dir. Jeanne Moreau. 93, 534, 653, 723, 782, 874

LAST UNICORN, THE—(1hr. 24m., '82) An animated feature based on the mythological novel by Peter Beagle. With the voices of Mia Farrow, Alan Arkin, Angela Lansbury, Jeff Bridges and Robert Klein. Dir. Arthur Rankin and Jules Bass. G. 30, 70, 97, 103, 105, 109, 201, 206, 210, 220, 234, 237, 401, 403, 413, 420, 428, 448, 512, 518, 526, 529, 533, 541, 554, 621, 625, 629, 631, 633, 643, 663, 702, 708, 710, 714, 731, 735, 745, 747, 773, 778, 781, 805, 806, 813, 819, 822, 857, 878, 884

★**LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. 88, 537, 723

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. 86, 849

★**MISSIONARY, THE**—(1hr. 29m., '82) An accomplished, old-fashioned comedy about virtue and lust, written by Michael Palin and directed by Richard Loncraine (a graduate of British television) in leisurely deadpan style. Palin plays the Reverend Fortescue, an Anglican missionary who sets up a home for prostitutes in Edwardian London. Scrounging among the upper classes for money to support his work, Fortescue meets a gallery of eccentrics who might have fallen out of the pages of *Punch*, most notably Lord and Lady Ames (Trevor Howard and Maggie Smith)—he a wealthy general of reactionary views, she a bored, libidinous beauty who sets about bedding the reluctant Reverend. Working in the formalized settings of clubs and country houses, Loncraine doesn't settle for easy laughs. The movie depends on a simple comic convention: All women are avid for sex, and any man who doesn't know that is a fool. Satirical and naughty rather than uproarious, the movie's classy surface is nuanced and soothing—a throwback to the golden age of English screen comedy three decades ago. R. 16, 24, 30, 58, 83, 92, 223, 236, 401, 402, 500, 521, 531, 541, 550, 559, 567, 622, 632, 635, 640, 658, 663, 664, 667, 700, 707, 717, 732, 746, 774, 782, 793, 795, 806, 830, 863, 873, 878

MONSIGNOR—(2hrs. 2m., '82) Christopher Reeve, smiling to himself, gives a very rum performance as a holy high roller—Father John Flaherty, a fighting and fornicating priest, who rises, through charm, diplomacy, and crooked financial manipulations, to an exalted station as one of the princes of the church. The director, Frank Perry, has successfully reproduced the kind of schlock big movie made in 1957, pacing the absurd plot so slowly that you have plenty of time to admire the Vatican sets and the clerical fashions, which are a knockout. Fernando Rey and Adolfo Celi, smooth old pros, are on hand as rival cardinals, in gorgeous red silks, exchanging polite insults while gliding over marble floors, and Jason Miller shows up as a mafia don. The only sour element in the nonsense: Genevieve Bujold, as a postulant who has a desperate fling with Father John. She reads her lines seriously, which exposes her to audience ridicule, while that big goof Reeve stands there smiling to himself like a man who has just made a perfect putt. R. 32, 212, 213, 416, 436, 447, 503, 513, 516, 532, 535, 547, 549, 555, 567, 574, 645, 658, 666, 720, 754, 800, 808, 809, 818, 829, 842, 858, 868, 874, 882, 884

★**MOONLIGHTING**—(1hr. 37m., '82) Tense, funny, anguished comedy about four Polish workmen who come to London to refurbish the flat of a wealthy countryman. Their leader, Nowak (Jeremy Irons), an angry, nervous man who suffered a lot of failure in his life, is desperate to complete the job on time, and locks his men in, cutting them off from contact with their families. He begins as a den mother, and winds up declaring his own version of martial law. When money runs short, he becomes increasingly resourceful at cheating the local grocer. The movie can be read as an ironic comment on Polish political life or as a parable of what every film director goes through on a movie set. Jeremy Irons gives a dedicated, slightly humorless performance, but he certainly holds you to the screen. Written and directed by the Polish émigré Jerzy Skolimowski. PG. 16, 211, 657

★**MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade*, which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. 24, 60, 85, 211, 225, 232, 305, 413, 418, 423, 436, 437, 450, 504, 512, 516, 533, 535, 536, 549, 555, 561, 604, 621, 625, 626, 640, 658, 701, 702, 707, 709, 724, 745, 746, 789, 791, 795, 819, 828, 867, 879, 886

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. 23, 31, 60, 205, 223, 231, 303, 419, 423, 426, 450, 517, 519, 529, 531, 540, 567, 603, 625, 628, 651, 664, 707, 714, 719, 751, 775, 782, 793, 796, 807, 830, 862, 878, 883

★**POLTERGEIST**—(2hrs., '82) Sensationally effective haunted-house movie produced by Steven Spielberg, directed by Tobe Hooper. It's about an ordinary American family living in a suburban house haunted by ghosts, and it's played for sensation, horror, and weirdly beautiful floating effects. *Poltergeist* is scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson as the daddy; theater actress Jobeth Williams, turning on the emotion, as the mother who literally goes into hell to get her little daughter back; Beatrice Straight as a para-psychologist; and Zelda Rubinstein as a midget clairvoyant. The story is nonsense, but much of the horror imagery is beautiful, and Spielberg's humorous appreciation of the American family humanizes the movie. PG. 38, 235, 413, 502, 524, 551, 574, 609, 654, 815

SIBERIADE—(3hrs., '82) In Russian, Eng. subtitles. A historical epic tracing the period from before the Revolution to the early 1960s, told through the lives of two Siberian familes. With Nikita Mikhalkov and Ludmilla Gurchenko. Dir. Andre Konchalovsky. 90

SMITHEREENS—(1hr. 30., '82) A teenage girl struggles to survive on the fringes of the Manhattan New Wave rock world. With Susan Berman, Brad Rinn and Richard Hell. Dir. Susan Seidelman. 6

SPLIT IMAGE—(1hr. 51m., '82) Danny (Michael O'Keefe), a well-adjusted college kid, good-looking, an athlete, a boy with a playful sense of irony who enjoys an affectionate relationship with his parents, meets an earnest girl (Karen Allen) in a restaurant, and follows her to her commune, where he falls under the sway of the sinister cult leader Kirklander (Peter Fonda). But why does he get trapped? Kirklander is a slick phony, and the commune's routines look pathetically childish. If we can see that this stuff is crap, why can't Danny? This unconvincing movie turns vicious as Danny is kidnapped by the slimy Charles Pratt (James Woods) and submitted to a sadistic deprogramming session. Suddenly Danny's parents are made grasping, selfish—an example of the materialistic civilization he's running away from. The movie is thoroughly misanthropic as well as implausible. Directed in a jagged, overwrought style by Ted Kotcheff. R. 51

STARSTRUCK—(1hr. 35m., '82) Reviewed in this issue. 48

STILL OF THE NIGHT—(1hr. 31m., '82) Reviewed in this issue. 74

TEX—(1hr. 43m., '82) Matt Dillon is Tex, the younger of two parentless boys growing up on the Oklahoma plains. A prankster and screw-up at school, Tex is the classic good-bad boy of American family literature: He loves horses, he's uncertain with girls, he's instinctively brave and generous. Dillon is still raw enough to play him without visible calculation. Jim Metzler gives an expert performance as his older brother, Mason, who has grown edgy and harsh from having to pay the bills and take care of Tex. Adapted from one of the popular young-adult novels by S.E. Hinton, *Tex* has a basic decency about it that is very touching. The movie's greatest virtue is its insight into the way money shapes values and behavior, even in rural Oklahoma, where everyone has plenty of room to move around. Written by Charlie Haas and Tim Hunter. Dir. Hunter. PG. 14, 42, 403, 511, 513, 533, 549, 550, 612, 616, 638, 639, 640, 644, 653, 658, 667, 703, 705, 745, 774, 817, 857, 871

★**TIME STANDS STILL**—(1hr. 39m., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by the young Hungarian Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. None of these activities is quite free of political meaning. Caught between paranoid, warring adults, the kids are pulled this way and that, and they're hit at the same time by a thunderbolt from the capitalist West—Elvis, the Beatles, the whole rock revolution of the fifties and sixties. In a Communist state that introduces power into every relationship, rock becomes a source of "pure" romantic and rebellious feelings. The whole movie is fiercely poetic: Gothár and his superlative cinematographer, Lajos Koltai, use the camera as a way of giving pleasure through conscious virtuosity, just like the young Orson Welles and Gregg Toland. Working in strikingly unrealistic colors, they've produced a subdued expressionist look of haunting power. With István Znamenák, Aniko Iván and Sándor Soth. 90

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring.

Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. 88

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. **30, 104, 105, 201, 206, 210, 211, 413, 447, 450, 513, 533, 570, 616, 621, 635, 702, 803, 817, 829, 854, 857, 861**

WINTER OF OUR DREAMS—(1hr. 29m., '82) A prostitute hopes to find a new life with a married man. With Judy Davis and Bryan Brown. Dir. John Duigan. **57**

★ **YOL**—(1hr. 51m., '82) In Turkish, Eng. subtitles. This prize-winning Turkish movie is stiff and distant, and at times the staging and acting are rudimentary, but it's great nonetheless—with passages of overwhelming power that will stay with you for years. Five men, prisoners in a low-security prison, are given a week's leave to visit their families. Outside, they discover that Turkey, under martial law, is one big prison, a morass of paranoia and fear. Blindly, the men act out the cruel logic of a Moslem fundamentalist society—they are as much victims as the women they brutalize. The most memorable sequence: A man marches his wife, who has become a prostitute, through the snow as a way of testing God's judgment of her. He realizes that he wants her just as she is overwhelmed by the cold. Yilmaz Güney supervised the film from prison, issuing instructions to his associates; he then escaped, in October 1981, and completed the film himself while in hiding. PG. **6, 62, 93, 559, 795, 875**

Revivals

ADVENTURES OF ROBIN HOOD, THE—(1hr. 45m., '38) One of the top Errol Flynn swashbucklers, the familiar tale has the gallant outlaw and his band daring all to oust the wicked Prince John from Richard the Lionheart's throne and save the oppressed Saxons from the dastardly Normans. Full of humor, romance, rousing duels and battles, and not dated one bit. With Olivia de Havilland, Claude Rains, Alan Hale, Basil Rathbone and Melville Cooper. Dir. Michael Curtiz. **39**

AIDA—(1hr. 36m., '54) A cinematic adaptation of the Verdi opera. With Sophia Loren (the voice of Renata Tebaldi). Dir. Clementi Fracassi. **657**

ALL ABOUT EVE—(2hrs. 13m., '50) Bette Davis has said that if she's remembered for only one movie she hopes it will be this one. It's a superb drama, witty and satiric, of the Broadway theater and its people. Joseph Mankiewicz won Oscars both for writing and directing it; George Sanders won one as best supporting actor. **10**

CITY LIGHTS—(1hr., 21m., '31) There are two movies that make you laugh uproariously till the final moments, then leave you in tears. *The Baker's Wife* is one, and this is the other. Chaplin plays his best tramp role here, as the pal of a millionaire who befriends him when drunk and disowns him when sober. **10**

CUTTER'S WAY—(1hr. 49m., '81) Jeff Bridges is the lazily likable Santa Barbara gigolo, Richard Bone, and John Heard, with an eye patch and a wooden leg, is his friend, the mean-mouthed Vietnam vet, Alex Cutter. When Bone falls under suspicion of murder, Cutter goads him to take revenge against the wealthy man he and Bone suspect is the killer. Ivan Passer's film is a fascinating and heart-wrenching study of friendship and honor and of a certain kind of California hip consciousness that has now come to grief in bitterness and paranoia. With Lisa Eichhorn. **11**

DEER HUNTER, THE—(3hrs. 3m., '78) A vivid, large-scale saga of small-town working-class friends who are subjected to the dislocating weirdness and uncontrollable savagery of the Vietnam war. Ambitious and worth seeing, but often muddled. With Robert De Niro, Christopher Walken, John Savage, John Cazale and Meryl Streep. Dir. Michael Cimino. **4**

DISCREET CHARM OF THE BOURGEOISIE, THE—(1hr. 42m., '72) A masterpiece from Buñuel's glorious old age about bourgeois swine—suave adulterers and dealers—whose repeated attempts to sit down and eat dinner are interrupted by bizarre dreams and interruptions. Subversively funny. With marvelous performances by Fernando Rey, Stephane Audran and others. **10, 96**

EMPIRE STRIKES BACK, THE—(1hr. 58m., '80) Grandiose, exciting, imperial in scale, a bit ponderous, and even more spectacular than *Star Wars,* but some of the engaging camp silliness is gone. Once again the Empire, led by Darth Vader, attempts to annihilate the Rebels, Princess Leia (Carrie Fisher), Han Solo (Harrison Ford), Luke Skywalker (Mark Hamill), and Luke's new froglike guru—Yoda, who looks like a squashed Theodore H. White. Adults may be depressed by the absence of real characters and the leaden dialogue, but the dazzling variety of the settings saves the movie. Dir. Irvin Kershner; produced by George Lucas, the Wagner of pop. **24, 41, 54, 92, 109, 202, 203, 215, 220, 234, 306, 411, 417, 424, 428, 518, 528, 536, 541, 558, 567, 602, 617, 625, 627, 629, 632, 709, 712, 716, 719, 727, 730, 752, 758, 774, 791, 795, 803, 807, 830, 854, 862, 879**

FANTASIA—(2hrs., '40) An ample serving of great music masterpieces, joyously and lovingly (if misguidedly) trashed. Works of Beethoven, Tchaikovsky, Dukas, Stravinsky, Schubert and Mussorgsky, rearranged and accompanied by imaginative Walt Disney animations. **45, 234, 308, 418, 562, 566, 637, 728, 807, 827, 846, 878**

FROM HERE TO ETERNITY—(2hrs., '53) Brilliant, gripping Oscar-winning drama of life in the Army barracks in Honolulu, pre-Pearl Harbor. Best scene: Burt and Deb go to the beach. With Burt Lancaster, Montgomery Clift, Deborah Kerr and Frank Sinatra. Dir. Fred Zinnemann. **39**

FROM RUSSIA WITH LOVE—(1hr. 50m., '64) One of the early James Bond movies, from when they were truly exciting and wonderful and almost believable. With Sean Connery, Pedro Armendariz and Lotte Lenya. Dir. Terence Young. **39**

LA DOLCE VITA—(3hrs., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimee. **39**

LADY EVE, THE—(1hr. 37m., '41) A lighthearted Barbara Stanwyck, playing a professional cardsharp, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. **10**

MARRIAGE OF MARIA BRAUN, THE—(2hrs., '79) In German, Eng. subtitles. Hanna Schygulla stars as Maria Braun, a tough, ambitious German girl who marries a Wehrmacht officer amid the rubble of 1944 and who then survives, through hustling and shrewd business sense, into more prosperous years. Directed by Rainer Werner Fassbinder in his usual blunt, acridly funny style. **96**

MODERN TIMES—(1hr. 29m., '36) Chaplin vs. the Machine Age. In this almost perfect satire, Charlie loses the battle against automation, but wins the very young and enchanting Paulette Goddard. **10**

NASHVILLE—(2hrs. 39m., '75) Scenes from the country-and-western-music capital. Despite certain obvious flaws, such as imperfect allegory, and continuity and characterizations that suffer from too much chopping, this is an important and generally compelling film with a rich texture, good social observation, some unforgettable scenes, and generally fine acting. With Henry Gibson, Ronee Blakley, Geraldine Chaplin, Lily Tomlin, Barbara Harris, Karen Black and Keith Carradine. Dir. Robert Altman. **4**

NEXT STOP, GREENWICH VILLAGE—(1hr. 52m., '76) Paul Mazursky here waxes nostalgic over his youth in the Village of the fifties. Larry (Lenny Baker) is a nice Jewish boy surrounded by Village characters and a fierce mother who descends on him with food and lamentations. He's got girl-friend problems and heavy career ambitions too. Funny, and *consistently entertaining.* With Ellen Greene and Shelley Winters. **13**

NIJINSKY—(2hrs. 9m., '80) A factually dubious account of the great dancer's descent into madness—director Herbert Ross suggests that Nijinsky was destroyed by vindictive homosexuals, not that his mental instability was a lifelong problem. Lavish, heavy, and unimaginative, like a thirties MGM superproduction. With George de la Pena, Alan Bates and Leslie Browne. **39**

QUADROPHENIA—(2hrs., '79) Set in 1964 and produced by the Who, this story of an alienated London kid celebrates rock as the rude poetry of dispossessed youth, and, like much of rock itself, is stiff, harsh, and inexpressive. But the color is interesting Sunday-supplement-primitive stuff, and the picture has a driving, restless rhythm. With Phil Daniels. Dir. Franc Roddam. **4**

RAGING BULL—(2hrs. 10m., '80) Martin Scorsese's brilliant, morose, but limited portrait of 1948 middleweight champ Jake La Motta (Robert De Niro), a man with an iron skull and no brains inside. The movie *strips Jake of the humor and resilience revealed in* La Motta's autobiography, but everything else is masterly—the maniacally obsessive street language, the flawless period recreation, the black-and-white photography by Michael Chapman, and De Niro's extraordinary and repellent performance. With Cathy Moriarty and Joe Pesci. **96**

RAIN PEOPLE, THE—(1hr. 40m., '69) A pregnant Long Island housewife (Shirley Knight) leaves home to find herself. Along the way she encounters several characters, including a dim-witted football player (James Cann) and a cop (Robert Duvall), but her drive leads nowhere. Francis Ford Coppola directed this moody, pretentious, and very sixties film only three years before making *The Godfather.* **2**

REBECCA—(1hr. 55m., '40) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Daphne Du Maurier wrote the original book, and Alfred Hitchcock directs with a characteristic blend of fear, wit, and sex. **10**

RUDE BOY—(2hrs., '80) Ray Grange as a hopelessly alienated London punker who tries to become a roadie for the Clash and fails even at that. A semi-incoherent movie with true, slovenly, foul-mouthed punk spirit, *Rude Boy* suggests that men like Ray might be better off if organized into a left-wing political movement. But they never will be. Superb concert performances by the Clash. Produced and directed by Jack Hazan and David Mingay. **4**

SPIRAL STAIRCASE, THE—(1hr. 23m., '45) A tense, thrilling, superb murder mystery, packed with excitement and magnificently acted. With Dorothy McGuire, Ethel Barrymore, George Brent, Kent Smith, Gordon Oliver and Elsa Lanchester. Dir. Robert Siodmak. **10**

SUDDENLY, LAST SUMMER—(2hrs., '59) Gore Vidal's orchidaceous rewrite of a Tennessee Williams play that was already a bit florid. It's about homosexuality, cannibalism, and frontal lobotomy. Montogomery Clift is wooden as a psychoanalyst but Elizabeth Taylor is so beautiful it doesn't matter that she isn't very good. Katherine Hepburn is the tremulous villain. Dir. Joseph L. Mankiewicz. **39**

SUNSET BOULEVARD—(1hr. 50m., '50) Gloria *Swanson gives her finest performance in this mord*ant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim and Nancy Olden. Dir. Billy Wilder. **10**

TIME BANDITS—(1hr. 56m., '81) A large-scale fantasy spectacle resembling *The Wizard of Oz,* but dramatically and emotionally a failure. A group of antic dwarfs, helpers of the Supreme Being (Ralph Richardson), lead a little boy through time and space, visiting Napoleon (Ian Holm), Agamemnon (Sean Connery) and Robin Hood (John Cleese). Much of the imagery is extraordinarily imaginative, but the separate episodes, which are sometimes amusing, are held together with library paste, and the picture never builds to anything. Dir. Terry Gilliam **33, 72, 80, 104, 109, 114, 202, 215, 220, 221, 306, 408, 411, 426, 501, 529, 531, 541, 546, 552, 554, 567, 573, 602, 632, 635, 649, 663, 668, 709, 715, 716, 730, 735, 748, 777, 779, 784, 791, 806, 822, 841, 862, 878**

TO HAVE AND HAVE NOT—(1hr. 40m., '44) Lauren Bacall (in her debut) teaches Humphrey Bogart how to whistle (and a few other things). This is one of the great, messy Hollywood romances in which World War II is boiled down to a good-guys-vs.-bad-guys melodrama. It's as full of great lines as *Hamlet.* Dir. Howard Hawks. **213**

WILD BUNCH, THE—(2hrs. 14m., '69) Sam Peckinpah at his best: brutal, sentimental, violent, woman-hating, macho, absurd—and despite all those things a technically highly accomplished Western, with moments of intense feeling in it. William Holden is fine as the leader of a gang of old-style outlaws becoming obsolete in the America of 1914, and there is an unusually strong supporting cast headed by Robert Ryan. More than a Western, but less than a masterwork. **4**

THEATER

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Broadway

Previews and Openings

Wednesday, November 24

84 CHARING CROSS ROAD—Ellen Burstyn stars in a play adapted and directed by James Roose-Evans based on Helen Hannff's autobiographical novel about an American author and a British clerk who works at an antiquarian bookstore in London. Joseph Maher co-stars. Previews start 11/24 prior to a 12/7 opening. Previews: Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $17.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $15.50-$22.50. After opening: Tues. & Thurs. at 8, Sat. at 2, Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2. $18-$25. **Nederlander,** 208 W. 41st (921-8000). 2 hrs. Major credit cards.

Friday, November 26

A LITTLE FAMILY BUSINESS—Angela Lansbury stars in a comedy by Jay Presson Allen, adapted from a French play by Pierre Barillet and Jean-Pierre Gredy, about a woman who takes over the family business from her despotic husband; directed by Martin Charnin. John McMartin plays the husband. Previews start 11/26 prior to a 12/15 opening. Mon.-Thurs. at 8, Sat. at 2, $18.50-$28.50; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$25. **Martin Beck,** 302 W. 45th (246-6363). 2hrs., 10 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Sat. at 8, $24-$30; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. Major credit cards. ● ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Alyson Kirk is the newest Annie, June Havoc is the newest Miss Hannigan, Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30; thru 1/2/83. **Uris,** 51st St. W. of Bdway (586-6510). Credit cards. ● ●

CATS—The London musical has arrived, with a cast of 23 American "cats". Based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's delicious 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. From 12/4, Jennifer Holliday will be replaced by Vanessa Townsell. Mon.-Thurs. at 8, Sat. at 2, $27.50-$42.50; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, $20-$37.50; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14.50-$30; Sat. at 2, Sun. at 3, $20-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730).2hrs.,15 mins. Major credit cards.● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (246-0390). 2 hrs., 10 min. All major credit cards.

GOOD—Alan Howard stars in the Royal Shakespeare Company's production of a play with music by the late C. P. Taylor about a college professor who is forced to deal with the Nazi movement in Germany in the 30s; directed by Howard Davies. With Meg Wynn-Owen, David Howey, Felicity Dean, Pip Miller, Kate Spiro, Marjorie Yates, Tim Walker, and Nicholas Woodeson. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; Wed. at 2, $22.50-$30. **Booth Theater,** 222 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

MASTER HAROLD. . .—and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, James Earl Jones, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Karen Akers, Taina Elg, Shelly Burch, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Wed. at 8, Sun. at 3, $22-$34, Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, $25-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—James Belushi, George Rose, Marsha Bagwell, Peter Noone, Maureen McGovern, and Tony Azito in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25; thru 11/28. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. ●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Kate Burton, Dana Ivey, Elizabeth Hubbard, Nathan Lane, and Anne Swift. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $27; Sat. at 8, $30; thru 1/2/83. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Ronee Blakely, Loudon Wainwright III, Deborah Monk, John Foley, Mark Hardwick, and John Schimmel. Mon.-Thurs. at 8, $24.50-$26.50; Fri. & Sat. at 8, $25.50-$27.50; Wed. & Sat. at 2, $22.50-$24.50. **Princess,** 200 W. 48th (586-3903).

THE SHOWGIRL—Mary Soreanu stars in a Yiddish musical about a cantor's daughter who wants to become a musical performer. By Samuel Steinberg and Nellie Cassman; directed by Michael Greenstein. Wed., Thurs. at 2, Wed. at 8, $11.50-$14.50; Sun. at 2 & 5:30, Sat. at 8:30; $12.50-$19.50. **Town Hall,** 123 W. 43rd (921-9442).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With Don Correia, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$32.50. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

TWICE AROUND THE PARK—Anne Jackson and Eli Wallach in Murray Schisgal's new comedy, described as a romantic romp, set on the East and West sides of Central Park with Mr. Wallach playing both an unemployed actor and a taxicab owner. Ms. Jackson appears as a policewoman and a housewife. Directed by Arthur Storch. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $19.50-$30; Wed. at 2, $15-$25. **Cort,** 138 W. 48th (489-6392). 1 hr., 50 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, $30-$40; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular talk-show hosts; directed by Barnet Kellman. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $9-$11; from 11/23. **Hudson Guild,** 441 W. 26th (760-9810).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Debra Mooney, Cara Duff-MacCormick, Mary Wright, Charles Kimbrough, Nicolas Hormann; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $12-$14. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DO LORD REMEMBER ME—Memory play by James de Jongh, with Glynn Turnman, Frances Foster, Charles Patterson, Lou Myers, and Ebony Jo-Ann; directed by Regge Life. A 1936 federal project interviewed former slaves, and these are their words and songs. It gathers momentum as it goes along, and becomes a proud testimonial to the black—and human—spirit under duress. Thru 12/19. **American Place,** 111 W. 46th (247-0393).

EDMOND—David Mamet's play, directed by Gregory Mosher, with Colin Stinton, Patti LuPone, Paul Butler, Joyce Hazard. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

EXTREMITIES—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Ellen Barkin, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20; from 11/26. Playhouse 91, 316 E. 91st (831-2000).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Peter Evans and Tom Ligon in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $16. **Fairbanks Theater,** 432 W. 42nd St. (279-4200).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square (downtown), 159 Bleecker St. (254-6330).**

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20. **Roundabout Susan Bloch** 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16.95-$24.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ● ●

PENELOPE—Joy Franz in J. Radloff's play about a Broadway star and her lovers. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; thru 12/5. **Perry St. Theater,** 31 Perry St. (255-9186).

PLENTY—Kate Nelligan and Edward Herrmann star in David Hare's play about England from WW2 days to present times. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14; thru 11/28. "Interesting" is the word for *Plenty.* **Public Theater,** 425 Lafayette St. (598-7150). Sold out here, but will play On Broadway at the Plymouth 12/28 (through 3/27/83) and you can phone 239-6200 for tickets.

R.S.V.P.—A musical revue of contemporary life in New York by Rick Crom, with Glen Kelly, John Wyatt. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $12-14. **Theatre East,** 211 E. 60th (838-0177).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16-$18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SOME MEN NEED HELP—Treat Williams plays a young executive and Philip Bosco costars as a tough Italian stranger who mysteriously appears at his doorstep determined to change his life, in John Ford Noonan's play; directed by John Ferraro with acumen and resourcefulness. Tues.-Fri. at 8, Wed. at 2, Sat. at 7 & 10, Sun. at 3; $16-$20; thru 1/16/83. **47th St. Theater,** 304 W. 47th (757-5458).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$16. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

ACTORS REP—Jess Gregg's *The Men's Room,* one of the three one-act plays linked by a common theme—self deceit; directed by Henry Butler. 11/22, 26 & 27 at 8, 11/28 at 3 & 7:30 & 11/29 at 7; $6; **Theater,** 303 E. 44th (687-6130).

CIRCLE REP—Pulitzer Prize-winning Lanford Wilson's latest play, *Angels Fall,* written with tact, insight, and sprightly dialogue, and directed in a masterly fashion by Marshall Mason, deals with crises in the lives of travelers brought together in a mission in New Mexico by a nuclear accident. The acting ensemble (Fritz Weaver, Danton Stone, Barnard Hughes, Tanya Berezin, Brian Tarantina, and Nancy Snyder) can hardly be improved upon. $15-$17.50; thru 11/28. **Circle Rep,** 99 7th Ave. So. (924-7100).

CSC REP—Strindberg's *Ghost Sonata;* Goethe's *Faust,* pts. 1 & 2. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; $10-$11; thru 11/30. **CSC Theater,** 136 E. 13th St. (677-4210).

JEAN COCTEAU REP—repertory with Strindberg's, *Swanwhite,* thru 1/23/83. **Theatre,** 330 Bowery (677-0060).

MANHATTAN PUNCH LINE—Judie Bond, Frances Cuka, Jill Larson, and Michael Sacks in *It's Only a Play,* Terrence McNally's play about what happens on an opening night in the theater; directed by Paul Benedict. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8. **A. & D. Theater,** 410 E. 42nd (279-4200).

MANHATTAN THEATER CLUB—Dianne Wiest, Mia Dillon, and Lisa Banes star in Jean-Claude Van Itallie's translation of Checkhov's *The Three Sisters;* directed by Lynn Meadowe. Others in the cast are Sam Waterston, Jack Gilford, Bob Balaban, Christine Ebersole, Stephen McHattie, Jeff Daniels and Gene O'Neill. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$22; 11/30-1/9/83. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15. **Theater Four,** 424 W. 55th (246-8545).●

NUESTRO TEATRO—Lorca's *La Casa de Bernarda Alba,* directed by Luz Castanos. Fri. & Sat. at 8, Sun. at 3; $6; thru 12/12. Jorge Diaz's *El Cepillo de Dientes,* Fri. & Sat. at 8, Sun. at 3; $; 12/3-5. **Theater,** 112 E. 23rd (673-9430).

PAN ASIAN REP—R. A. Shiomi's *Yellow Fever,* about the antics of private eye Sam Shikaza, a Japanese-American character, as he tries to unravel a mystery; directed by Raul Aranas. Wed.-Sat. at 7:30. Sat. & Sun. at 3; $6, $8, $12; from 12/1. **28th St. Plyhse,** 120 W. 28th (255-7293).

PHOENIX THEATER—Michael Hastings's *Two Fish in the Sky,* set in London, centering on a Jamaican (Cleavon Little) in his 30s who tries to outwit the bureaucracy; directed by Steven Robman. Tues.-Fri. at 8, Sun. at 3 & 8, Sat. at 7 & 10; $14-$16; thru 11/28. **St. Peter's Church,** 54th & Lexington (730-0791).

PLAYWRIGHTS HORIZONS—First play of the season is *The Rise and Fall of Daniel Rocket,* by Peter Parnell, about a boy who dreams he can *fly!* Thomas Hulce plays the title role; directed by Gerald Gutierrez. **Theater,** 416 W. 42nd (564-1235).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Donna Rosita, La Soltera,* Emilio Carballido's *Te Juro Juana, Que Tengo Ganas* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru December; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru November. **Theater,** 301 W. 55th (997-9582).

THE TROUPE—Downstairs: Daniel Haben Clark's *Quintette,* about an Irish-American family in Chicago in the sixties. Upstairs: *Snapshot & Revelation,* by Ralph Scholl; two plays about facing life, moment to moment, in the golden years. Thurs.-Sun. Sat. at 8, Sun. at 3; $5; 11/25-12/19. **Troupe,** 335 W. 39th (244-9699).

WEST SIDE REP—Henrik Ibsen's *Hedda Gabler,* directed by Andres Castro. Fri.-Sun. at 8; $5; thru 2/20/83. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A IS FOR APPLE—William Pardue's comedy drama, focusing on college education. Wed.-Sat. at 8; $5; 11/24-12/18. With Kevin Hagan, Annette Sydow, Sue Jiosa, and Fae Rubenstein. ATA Annex, 314 W. 54th (581-3044).

BLUE SKIES FRENCH FRIES—Paul Levin's comedy-drama, set in a backwater industrial town in the north-east; directed by Jack Chandler. $8; thru 11/28. St. Peter's Hall, 336 W. 20th (869-3981).

THE BOOGIE-WOOGIE RUMBLE OF A DREAM DEFERRED—Vinnette Carroll's new music adaptation of Irwin Shaw's anti-war classic, *Bury the Dead;* music and lyrics by Micki Grant. Thurs.-Sat. at 7:30, Sun. at 5; $8. **Urban Arts,** 227 W. 17th St. (924-7820).

BOTTOM LINE—Musical lampoon of Reaganomics by C.R. Portz and Martin Burman. $6, $5; 12/1-26 (call theater for details.) **St. Peter's Hall,** 336 W. 20th (242-4220).

CABARET PLANET—Play with music, by Monica Gross, Edgardo Acevedo, Jeff Burchfield, and Vito Ricci; directed by Monica Gross. Thurs. & Sun. at 8, Fri. & Sat. at 8 & 10; $6; thru 12/12. **Mercer St. Theater,** 19 Mercer (254-5870).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

DAVID AND PAULA—Howard Fast's play about two eras in the life of the Ben-Gurions; directed by Stanley Brechner; starring David Margulies and Veronica Castang. Wed., Thurs. & Sat. at 8; Sun. at 2; $9; thru 12/19. 92nd St. Y, at Lexington (427-4410).

DIAL M FOR MURDER—Revival of the Frederick Knott play; directed by David McNitt. Fri. & Sat. at 9; $5; thru 12/18. **Eastside Center,** 931 First Ave. (486-1431).

THE EARLY YEARS—Part One of the "Alexandriad" trilogy, retelling the life of Alexander the Great, written and directed by Yannis Simonides. Wed.-Sat. at 8, Wed. & Sat. at 2. **Greek Theater,** 120 W. 28th (869-3530).

EAT THE CLOCK—Musical revue by Judy Carlson and David Chase during which different characters spring to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Fri. at 8:30; Sat. at 10:30; $6; thru December. **78th St. Lab,** 236 W. 78th (595-0850).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

THE GODS IN SUMMER—Jack Hofflander's Swedish-American family drama; directed by John Raymond. 11/26-28; Thurs. thru Sat. at 8, Sat. & Sun. at 3; $6. **Apple Corps Theater,** 601 W. 51st (664-0027).

GOING STEADY AND OTHER FABLES OF THE HEART—Eugene Baldwin's play, directed by William Hunt, is about the reunion of two couples from highschool days. Thurs., Fri. & Mon. at 8, Sat. & Sun.

at 2 & 7; $8, $12. **Mezzanine Theater,** 108 W. 43rd (221-9088).

GOLDEN GIRL—Peter Occhiogrosso's play examines a segment in the life of the actress Frances Farmer; directed by Ron Link; with Maria Duval in the title role, and Joe Cortese as Clifford Odets. Thurs.-Sun. at 8; $4; thru 11/28. **Theater for the New City,** 162 Second Ave. (254-1109).

HAMLET—Diane Venora plays the title role, with Bob Gunton as Claudius, Kathleen Widdoes as Gertrude, Pippa Pearthree as Ophelia, and Robert Westenberg as Laertes; directed by Joseph Papp. Call theater for details. **Public/Anspacher Theater, 425 Lafayette St. (598-7100).**

A HUNDRED LBS. OF COFFEE—Mary Tower's play about an Italian longshoreman father who holds the dock record for lifting heavy bags of coffee and who is highly critical of his son who comes to live with him; directed by Vince Pacimeo. Wed.-Sat. at 8; $5; from 11/24. **American Theater,** 314 W. 54th (581-3044).

INQ.—Ciaran O'Faolain's series of comedy sketches journeying into the wilderness of human speech. Sun.-Wed. at 7:30; $4; thru 12/8. **18th St. Plyhouse,** 145 W. 18th (499-9666).

KNIGHTS ERRANT—John Hunt's dramatization of the triumph and tragedy of Richard Nixon as seen through the prism of the case of Alger Hiss; directed by Geoffrey Shlaes. Mon.-Fri. at 8, Sat. at 2 & 8 (11/28 at 3, spec. perf.); $4; from 11/26. **INTAR,** 420 W. 42nd (245-8245).

LEAF AGAINST THE SKY—One-man show created by and starring Jerry Goralnick, subtitled "a fictional autobiography," about a man who tries to overcome harrowing personal traumas. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $5, $7; thru 12/8. **Chapel Theater,** 6th Ave. & 20th (242-9726).

LYSISTRATA—Aristophanes' tale of a battle of the sexes in Athens; adapted and directed by Gary Beck. Wed.-Sat. at 8, Sun. at 2:30 & 7:30; $7; thru 12/5. **Sidewalks Theater,** 44 Beaver St. (668-9074).

THE MARRIAGE CONTRACT—Ephraim Kishon's play, in Yiddish, with music, revolving around the search for a religious marriage contract, which the in-laws of a groom-to-be have requested prior to the marriage of their daughter. Sat. at 8, Sun. at 2 & 5:30; $6-$10. **Folksbiene Playhouse,** 123 E. 55th (755-2231).

THE MERRY WIVES OF SCARSDALE—Allan Rieser's comedy which runs true to its name; directed by Don Price, with Anita Keal, Emily Kipp, Natalie Priest. Thurs.-Sat. at 8, Sun. at 3; $4; thru 11/28. **Baldwin Theater,** 160 W. 74th (873-4900).

THE MISER—Moliere's comedy, directed by Tom Regnier. Thurs.-Sat. at 8; $5; thru 12/11. **Church of Scientology,** 227 W. 46th (921-1210).

MOTHER COURAGE AND HER CHILDREN—Brecht's wartime epic. 11/26-28, 12/2-5, at 8; $4. **Ukrainian National Home,** 140 Second Ave. (523-3612).

MOTHERS, A SAMPLER—Elaine Sulka's one-woman show of roles, stereotypes, and reality; directed by Ron Daley. Fri.-Mon. at 8; $5; thru 12/6. **Cubiculo,** 414 W. 51st (265-2138).

NAKED HIGHWAY—Matt Creeger's comedy/drama; directed by Joe Gage. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 10; Sun. at 7; $14.50 & $16. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

THE NAKED KING—Evgeny Shvarts's satirical comedy making fun of Secret Police, motorcycle mammas, a princess and her hog farmer heart throb; directed by Eduard Staroselsky. Mon.-Wed. at 7:30, Sun. at 1 & 5; $5; thru 12/5. Presented by the Moscow Directors' Theater, at the **Educational Alliance,** 197 East Broadway (724-9957).

NIGHT FISHING IN BEVERLY HILLS—Louis Adelman's play takes place on the back patio of a Hollywood home. With Brett Somers and James Pritchett; directed by Cash Baxter. Wed.-Fri. at 8, Sat. & Sun. at 3 & 8, $10-$12. **INTAR,** 420 W. 42nd (279-4200).

NURSE JANE GOES TO HAWAII—Georgia Engel stars in Allan Stratton's bedroom farce about a naive author and her affair with a married man. Tues.-Sat. at 8, Sun. at 2 & 6:30; Wed. at 2:30; $9-$13; thru 11/28. **Theater in the Park,** New York State Pavilion, Flushing Meadow/Corona Park (592-5700).

THE PIANO ROOM—Ron Marasco's comedy in rep with *Raw Meet,* a comedy by Chuck Smith and Richard Toth. 11/29-12/2; $3. **Pope Auditorium,** Fordham University, 113 W. 60th (841-5267). Call theater for details.

A PLACE CALLED HEARTBREAK—Robert Stokes's play, directed by Todd Peters, casting a new perspective on principle and guilt in a Vietnamese P.O.W. camp. Sun.-Wed. at 8:30; $6; thru 11/24. **78th St. Lab,** 236 W. 78th (595-0850).

PORTRAIT OF JENNIE—Revival of the Robert Nathan romantical musical with book and lyrics by Enid Futterman, music by Howard Marren. The action takes place in New York City and Cape Cod in 1938 and the present. Thurs.-Sun. at 7:30; $5; from 11/26. **Harry DeJur Playhouse,** 466 Grand St. (598-0400).

A PRELUDE TO HAMLET—Samuel Sussman's play, directed by Walter Kotrba, is involved with politics and murder during the period preceding Shakespeare's *Hamlet.* Thurs.-Sat. at 8, Sun. at 3; $5. **No Smoking Playhouse,** 354 W. 45th St. (582-7862).

PRISONERS & POLITICS—Three one-act plays, G.B.Shaw's *Annajanska the Bolshevik Empress,* Holworthy Hall's *The Valiant,* and Lady Gregory's *The Rising of the Moon.* Fri. & Sat. at 8, Sun. at 3; $6; thru 11/28. **Seventh Sign,** 263 W. 86th (362-3328).

RHINESTONE—Musical, by Bill Gunn and Sam Wyman, which exposes discrimination in the entertainment industry; with Joe Morton, Novella Nelson, and Michael Wager. Tues.-Sun. at 8; $10. **Richard Allen Center,** 36 W. 62nd (489-7456).

THE RIMERS OF ELDRITCH—Revival of Lanford Wilson's play; directed by Rob Mulholland. Story tells of turmoil and crises in the lives of inhabitants of a nearly-abandoned town. Opener is Wilson's play *Ikke, Ikke, Nye, Nye, Nye.* 11/24, 26, 27 at 8; 11/28 at 2 & 7; $5. **TOMI Theater,** 23 W. 73rd (279-1980).

A RUSSIAN LOVE STORY—Music drama by Leonid Zorin, directed by Iosif Kopytman, based on true facts, starring Lana Anik and Ralph Wakefield. Wed.-Sun. at 8, Sat. & Sun. at 3; $6-$8; thru 11/28. **Newfoundland Theater,** 6 W. 18th St. (927-6812).

SAIGON ROSE—David Edgar's comic-ironic celebration of the fruits of permissiveness (Saigon Rose is a term for a particularly virulent strain of gonnorrhea); directed by Ted Davis. 11/26-28, 12/1-5, 8-12 at 8; Sat. at 7 & 10. **Westside Mainstage,** 424 W. 49th (580-8853).

A SCRAP O' PAPER—Sardou's 19th-century farce concerning a battle of wits for possession of a love letter; directed by Neal Weaver. Wed.-Sat. at 8, Sun. at 3; $6; 11/24-12/19. **Alvina Krause Theater,** 306 W. 38th (564-3293).

THE SHADOW BOX—Michael Cristofer's play about three terminally-ill cancer patients and their anxieties in coming to grips with their conditions. Fri.-Sun. at 8, Sat. at 3; thru 11/28. **St. George's Church,** 209 E. 16th (475-1216).

SHULAMITH—Peisach Burstein in Abraham Goldfaden's 1882 operetta, with Zoya Amen and Ino Topor; directed by Ben Bonus. In Yiddish, with English narration (at each seat). Sat. at 8:30, Sun. at 2 & 5:30; $10-$16. **Norman Thomas Theater,** 33rd & Park Ave. (686-3536).

STREET THEATER—Doric Wilson's play about events leading up to the Stonewall riots in 1969; directed by J. Kevin Hanlon. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $7, $8; thru 12/19. **Basement Theater,** 257 Church St. (226-1124).

SWAP—Frank Shiras's comedy of larceny and double-cross and swindlers, and greedy villains, etc.; directed by Samuel Barton. Fri.-Sun. at 8; $5; thru 11/28. **Amistad Theater,**754-9th Ave. (586-1260).

TWO BY STRINDBERG—*Playing With Fire,* a dark comedy; *The Creation of the World,* a mystery. Thurs.-Sat. at 8, Sun. at 3 & 7; $8; thru 12/12. **The Open Space,** 133 2nd Ave. (242-3900).

UPSTARTS—Neil Donnelly's comedy about a confused and frustrated contemporary man; directed by Mike Houlihan. Fri. & Sat. at 8, Sun. at 3; $5; thru 11/28. **Irish Arts Center,** 553 W. 51st (757-3318).

VICTIMS: A TRIANGLE—Amirh Bahati's play about a black woman and a white woman vying for a black man. Wed.-Mon. at 7:30, Sat. & Sun. at 3; $10; from 11/26. **Vital Arts,** 78 Fifth Ave. (869-3981).

WELCOME TO THE MOON—John Patrick Shanley's play about love and romance; directed by Douglas Aibel. Tues.-Sat. at 8, Sun. at 2 & 7; $10. **Ensemble Studio,** 549 W. 52nd (247-4982).

THE WISTERIA TREES—Carrie Nye and Avon Long star in Joshua Logan's comedy about a Southern family trapped by turn-of-the-century social changes. Wed.-Sat. at 8, Sat. & Sun. at 3; $8; thru 12/5. **York Theater,** Church of the Heavenly Rest, 2 E. 90th (534-5366).

THE WOMEN OF TRACHIS—Sophocles' play, in the Michael Jameson translation; directed by Daniel Quinn. 11/22, 23, 12/3-5 at 8; $7. **Newfoundland Theater,** 6 W. 18th St. (279-4200).

YOUNG ADULTERIES—Musical revue about the ups and downs of the mid-twenties in the city, by Mark Hantoot and Scott Steidl. Directed by Carol Kastendieck. Wed.-Fri. at 8, Sat. & Sun at 2:30 & 8; $6; 12/1-5. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

NEW YORK TICKET SERVICE
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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

WILL BARNET—"Sittings," portraits, thru 12/2. Dintenfass, 50 W. 57th (581-2268).

VICTORIA BARR—Symbolic abstractions, thru 11/27. Haber Theodore, 29 W. 57th (752-3338).

ANNA BIALOBRODA—Fantasy in lushly painted surfaces, thru 12/14. Pearl, 38 E. 57th (838-6310).

EUGENE BLERY—19th century French etchings, thru 12/11. Sumers, 50 W. 57th (541-8334).

IRENE BUSZKO—Urban neighborhoods, the Caribbean, thru 11/30. Tatistcheff, 38 E. 57th (888-1599).

ANTHONY CARO/AL HELD—Paper sculpture/Geometric recreations of Rome. Thru 11/27. Emmerich, 41 E. 57th (752-0124).

GIORGIO CAVALLON—Abstract expressionist oils, thru 12/30. Gruenebaum, 38 E. 57th (838-8245).

PETER CHARLES—Sculpture, 11/27-12/30. Touchstone, 29 W. 57th (826-6111).

STEPHEN ELLIS/DEBORAH KASS—Large solitary figures/Landscapes. Thru 12/16. Baskerville & Watson, 24 W. 57th (582-0058).

JESSIE FUCHS—Memories in graphics. 11/23-12/11. Gallery 84, 30 W. 57th (581-6000).

MAURICE GROSSER—Landscapes, thru 12/1. Fishchbach, 29 W. 57th (759-2345).

BILL JENSEN—Gouaches on paper from 1976 to 1980, thru 12/23. Washburn, 42 E. 57th (753-0546).

MARINA KARELLA—Bronze reliefs of empty beds, a marble chair, thru 12/4. Iolas-Jackson, 52 E. 57th (755-6778).

KAREN KARNES—Sculptural stoneware, thru 11/30. Hadler · Rodriguez, 38 E. 57th (752-7734).

MORT KUNSTLER—Western paintings, 11/23-12/11. Hammer, 33 W. 57th (644-4400).

SYLVIA PLIMACK MANGOLD—New York state landscapes "constructed of paint," thru 11/27. Alexander, 20 W. 57th (757-3721).

BRICE MARDEN/HENRI MATISSE/ERNEST TROVA—Marble fragments painted in oils/Lithos, etchings, and linoleum cuts from the 20's and 30's/Bronze poets. Thru 11/27. Pace, 32 E. 57th (421-3292).

RALPH MAYER (1895-1979)—Paintings and drawings, thru 12/4. Deutsch, 20 W. 57th (765-4722).

FRIEDRICH MECKSEPER—Mysterious still lifes using symbols of time, thru 12/11. Fitch-Febvrel, 5 E. 57th (688-8522).

HENRY MOORE—Major new sculpture, prints, 11/24-1/17. Heidenberg, 50 W. 57th (586-3808).

RICARDO GARCIA MORA/IMMI STORRS—"Corpulent" paintings/Sculpture. Thru 12/11. Sutton, 29 W. 57th (888-0638).

GRANDMA MOSES—"The Artist Behind the Myth," a comprehensive study, thru 1/8. Galerie St. Etienne, 24 W. 57th (245-6734).

EDVARD MUNCH—Over 100 paintings, graphics by this master expressionist, thru 12/22. Galleri Bellman, 41 E. 57th (486-7944).

GEORGE NICK—Rural America, thru 12/1. deNagy, 29 W. 57th (421-3780).

PATSY NORVELL/ROBERT ZAKANITCH—An installation using her incised glass sheets and his pattern abstractions. Thru 11/27. Janis, 110 W. 57th (586-0110).

STEPHANIE ROSE—Large-scale color and texture abstractions, 11/23-12/24. Getler/Pall, 50 W. 57th (581-2724).

THOMAS A. ROSE—Constructed paintings, thru 12/11. Esman, 29 W. 57th (421-9490).

MIRIAM SCHAPIRO—Large-scale paintings, thru 12/4. Gladstone, 41 W. 57th (758-6765).

JOHN WILLENBECHER—Faux marble, gold leaf and found object constructions, thru 12/11. Hamilton, 20 W. 57th (765-5915).

THORNTON WILLIS—The double wedge series, thru 11/27. Oscarsson Hood, 41 W. 57th (750-8640).

Madison Avenue and Vicinity

GEORGE AULT—Drawings, watercolors, and oils from the 20's through the 40's, thru 12/11. Vanderwoude/Tananbaum, 24 E. 81st (879-8200).

HANNELORE BARON—Selected collages, thru 11/27. Schlesinger-Boisante, 822 Madison (734-3600).

LOUISE BOURGEOIS—New sculpture and drawings, 11/23-12/30. Miller, 724 Fifth (246-1625).

DOVE BRADSHAW—Collage, drawings, and oil crayon on paper, thru 12/4. Ericson, 23 E. 74th (737-6155).

KEVIN CANNON—Leather sculpture, thru 11/27. Willard, 29 E. 72nd (744-2925).

ARTHUR COHEN—Refined, color-drenched landscapes, thru 12/4. Rose, 200 E. 58th (759-8173).

DAZÉ—Humorous watercolors and collages, thru 12/7. Felicie, 141 E. 56th (752-7567).

RAOUL DUFY—Racing, boating in paintings and works on paper, thru 12/4. Waddington, 1044 Madison (861-0600).

TOMMASI FERRONI—Allegorical narratives, thru 12/31. Knowlton, 19 E. 71st (794-9700).

KATHLEEN GILJE—Large abstracted multiple portraits, thru 12/4. Siegel, 29 E. 73rd (288-9200).

RICHARD HICKAM/EDVINS STRAUTMANIS—Recent paintings/Large bold acrylic abstractions. Thru 11/30. Stone, 48 E. 86th (988-6870).

HOWARD HODGKIN—Recent paintings, thru 12/9. Knoedler, 19 E. 70th (794-0550).

HECTOR HOREAU (1801-1872)—Pen and ink and watercolor drawings by this 19th century French architect, thru 11/27. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

GEORGE KLUSEMANN—Large precisely executed abstractions with surreal references, 11/22-12/23. Goethe House, 1014 Fifth (744-8310).

ROY LICHTENSTEIN/ROBERT PETERSEN—Recent woodcuts/"The Calendar Series," etchings, thru 12/18. Castelli, 4 E. 77th (288-3202).

STANTON MACDONALD-WRIGHT (1890-1973)—Color abstractions from 1928 until the death of the founder of "Synchronism," thru 12/2. Forum, 1018 Madison (772-7666).

TOM MCKNIGHT—Miniaturized Venetian palazzos, Greek temples, mythic landscapes, thru 12/31. Rolly-Michaux, 943 Madison (535-1460).

TEDDY MILLINGTON-DRAKE—Watercolors of Central India, thru 12/3. Mazoh, 13 E. 76th (737-2203).

DANIEL O'SULLIVAN—Paintings, thru 12/11. Kraushaar, 724 Fifth (307-5730).

DOROTHEA ROCKBURNE—"Angel" watercolors, thru 11/27, Fourcade, 36 E. 75th (535-3980).

CRISTOBAL TORAL—Interiors, landscapes, and still lifes, thru 12/4. Staempfli, 47 E. 77th (535-1919).

SoHo

ANDREW HART ADLER—Abstracted figures, some in dance, thru 12/7. Rosenberg, 115 Wooster (431-4838).

JEAN MICHEL ALBEROLA—Suzanne's biblical bath in ten pastels, thru 11/27. Bonlow, 150 Greene (925-4482).

IDA APPLEBROOG—"Current events" in sculpture, painting, etching, thru 12/4. Feldman, 31 Mercer (226-3232).

ALICE AYCOCK—Letters tied in knots, prayers, thru 11/27. Weber, 142 Greene (966-6115).

ANNEMARIE BARDON—Actual window frames, paintings on glass, thru 12/5. Jack, 138 Prince (966-4235).

LYNDA BENGLIS—Variegated metal wall pieces/Anderson, Branca, Jones. Thru 11/27. Cooper, 155 Wooster (674-0766).

ZULEYKA VARGAS BENITEZ—Narrative gouaches and drawings, thru 11/30. Meta, 87 Mercer (431-3232).

TOM BLACKWELL/HILO CHEN—Reflections in New York City department store windows/Beach scenes. Thru 11/27. Meisel, 141 Prince (677-1340).

HOWARD BUCHWALD—3D wood structures pierced by circles, ellipses, thru 12/8. Hoffman, 429 W. Broadway (966-6676).

JOHN BUCK—Painted wood figurative sculpture, thru 12/4. Concord, 451 Broome (925-2994).

JOHN CHAMBERLAIN—New sculpture, 11/27-12/22. Castelli, 420 W. Broadway (431-5160).

SANDRO CHIA—New sculpture, thru 11/30. Sperone Westwater Fischer, 142 Greene (431-3685).

ROBERT COLESCOTT—New paintings, thru 11/27. Semaphore, 462 W. Broadway (228-7990).

RONNIE CUTRONE—Works, thru 12/18. Shafrazi, 163 Mercer (925-8732).

THYRA DAVIDSON—Realist sculpture, flower studies, thru 12/1. First Street, 386 W. Broadway (226-9011).

DAVID DEUTSCH—Large acrylics on paper and canvas, thru 12/15. Annina Nosei, 100 Prince (431-9253).

RITA EDELMAN/PHYLLIS HAMMOND—Large-scale abstractions inspired by music/Architectural clay works. Thru 11/28. Pindar, 127 Greene (533-4881).

ERTÉ—Sculpture, gouaches, prints, set designs, jewelry, thru 1/3. Dyansen, 122 Spring (226-3384). Mon., Tues., Thurs. 11-6, Wed., Fri., Sat. 11-7:30, Sun. 12-7.

RICHARD FRIEDBERG/EDWARD LEE HENRICKS—Sculpture by both. Thru 12/1. Milliken, 98 Prince (966-7800).

NANCY GIESMANN/GRAHAM NICKSON—Large narratives using animals/Large charcoal drawings of bathers. Thru 12/23. Caldwell, 383 W. Broadway (966-6500).

ELISE GRAY—"Formations," works in clay, thru 11/27. 14 Sculptors, 164 Mercer (966-5790).

EVA HESSE—Paintings, sculpture, drawings, thru 12/18. Metro Pictures, 169 Mercer (925-8335).

ERIKA KAHN—Fusion etchings and collages, thru 11/27. Starkman, 465 W. Broadway (228-3047).

ANSELM KIEFER—Paintings influenced by German history, thru 12/4. Boone, 420 W. Broadway (966-2114).

KEN KIFF—Bizarre narratives from his private world, thru 12/11. Thorp, 419 W. Broadway (431-6880).

PETER A. MARCALUS—Lights, bronze, clay, aluminum sculpture, thru 12/9. Eno, 101 Wooster (226-5342).

RACHEL MAURER—Psychological portraits, one of Koch, thru 12/5. Central Hall, 386 W. Broadway (226-9515).

JOHN MCNAMARA—Epic abstractions, 11/23-12/11. Exhibition Space, 112 Greene (598-4440).

MANUEL NERI—Fragile figures in plaster, bronze, and painted marble, thru 11/27. Cowles, 420 W. Broadway (925-3500).

LIVIO SAGANIC—New sculpture, thru 12/23. Bromm, 90 W. Broadway (732-6196).

SALVATORE SCARPITTA—"American Cycle, 1958 to 1982," thru 12/1. Castelli, 420 W. Broadway (431-5160).

JANET STEINMETZ—Sculpture, paintings, drawings by invented personas, thru 12/9. Atlantic, 458 W. Broadway (228-0944).

ANNE TABACHNICK—Paintings done in the past two years, 11/23-12/11. Ingber, 460 W. Broadway (674-0101).

HELENE VALENTIN—Mental voyages in gestural, hand-mixed oil paints, thru 11/30. Hutchinson, 138 Greene (966-3066).

WILLIAM WEGMAN/JOE ZUCKER—New color polaroids/Layered brushstrokes, strips of silver foil, bordered by cotton. Thru 12/1. Solomon, 392 W. Broadway (925-1900).

GINA WERFEL—Heavy impasto landscapes, thru 12/1. Prince Street, 121 Wooster (226-9402).

Other

SONIA BALASSANIAN—"Black Black Days," an installation, thru 12/18. Franklin Furnace, 112 Franklin (925-4671).

JOSEPH BEUYS—Felt multiples, thru 12/24. Gibson, 205 E. 78th (772-2332).

REBECCA COOPERMAN—Plant forms within architectural forms, 11/30-12/19. Noho, 542 LaGuardia Pl. (473-9619).

ADOLF DEHN—Satirical drawings, watercolors, graphics, thru 12/12. Ryan, 452 Columbus Avenue (799-2304).

GARRICK DOLBERG—Cast metals and wood sculpture, thru 12/4. Bouckaert, 100 Hudson (925-6239).

RICHARD FISHMAN—Wrapped and skewered sculpture, drawings, thru 1/8. Delahunty, 291 Church (226-2519).

HARMONY HAMMOND—Works on paper, thru 11/27. A.I.R., 63 Crosby (861-9010).

MARGARET ISRAEL—Sculpture and paintings, thru 12/11. Ekstrom, 417 E. 75th (988-8857).

LOUISE KRUGER—Wood sculpture including large runner, thru 12/4. Condeso/Lawler, 119 W. 25th (741-2377).

JOHN RHODEN—Mythic bronze sculpture, thru 12/10. Gallery 62, 500 E. 62nd (310-9000). Mon.-Fri. 10-4.

ZANDRA RHODES—A Retrospective with Artworks, thru 12/30. Parsons, 2 W. 13th (741-5361).

DAVID RUSSELL—Sophie's erotic dream book, thru 11/30. Erotics, 316 Fifth (594-2708). Mon.-Fri. 11-4:40.

LUCY SALLICK—Recent landscapes, thru 12/11. Einstein, 243 E. 82nd (628-8782).

GROUP SHOWS

57th Street

ADLER—37 W. 57th (980-9696). Surreal landscapes on wood by Capelletto, pencil and watercolor drawings by Dudley, others, thru 12/4.

DEL RE—41 E. 57th (688-1843). DeKooning, Frankenthaler, Louis, Motherwell, thru 12/4.

KAHAN—48 E. 57th (355-5110). Gestures in African Art, thru 12/31.

KENNEDY—40 W. 57th (541-9600). 18th and 19th century American artists including Copley, Church, Chase, 11/23-1/14.

LUMBARD—38 E. 57th (421-3494). Modules by Beauregard, Prentice, Stone, thru 12/30.

NIPPON CLUB—145 W. 57th (581-2223). The influence of Japan on Abrams, Johns, Paden, Pindell, and Wechsler, thru 11/26.

PORTNOY—56 W. 57th (757-0461). Southwest Indian pottery, thru 12/31.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). Mon.-Sat. 10-6. Prints from the 16th through the 20th century, 11/27-12/30.

ARSENAL—Fifth at 64th in Central Park (360-8141). Ten Vietnam veterans, thru 12/12.

BROWNE—1018 Madison (593-3560). Modern prints by Bellows, Cassatt, Goya, from the McNay Art Institute, Texas, thru 12/23.

CARUS—872 Madison (879-4660). Bauhaus collages and related works by Kandinsky, Moholy Nagy, Schwitters, thru 12/21.

CDS—13 E. 75th (772-9555). Mon.-Sat. 10-6. Masters of the Americas including Tamayo, Torres-Garcia, thru 1/15.

GINORI—711 Fifth (752-8790). Mon.-Sat. 9-5. Three centuries of Italian Porcelain, thru 11/30.

INTER-AMERICAN ART—1000 Madison (772-7760). Drawings by Botero, Bravo, Manzur, Lira, thru 12/11.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Japanese Buddist sculpture, AD 600-1300, 11/24-1/16.

LABOETIE—9 E. 82nd (535-4865). Collages and reliefs from 1910 to 1945 by Constructivists Gabo, Lissitsky; Surrealists Arp, Ernst, others, thru 12/31.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian art from the 26th Dynasty, Ptolemaic, and Roman eras, thru 2/28.

MERRIN—724 Fifth (757-2884). Jewelry of Antiquity, 7th century BC to 1500 AD, 11/23-1/4.

SCULPTURE CENTER—167 E. 69th (879-0430). Narrative sculpture by Frank, Grooms, Miller, Nakian, thru 11/30.

SHEPHERD—21 E. 84th (861-4050). Munich Jugendstil and Vienna Secession, 1898-1918, thru 1/8.

SOCIETY OF ILLUSTRATORS—128 E. 63rd (838-2560). Mon.-Fri. 10-5. Early advertising art for Cream of Wheat, thru 12/3.

SPANIERMAN—50 E. 78th (879-7085). 19th and early 20th century American Impressionists, thru 11/30.

SPANISH INSTITUTE—684 Park (628-0420). Mon.-Fri. 12-6. Spanish drawings by Dali, Gonzalez, Miro on loan from the Guggenheim, thru 12/17.

TERRY-ENGELL—22 E. 76th (535-9800). Old Master paintings, thru 12/31.

WALDORF-ASTORIA—301 Park (872-4722). Dutch and Flemish master paintings by Brueghel, Rembrandt, Rubens, thru 11/28.

WEINTRAUB—992 Madison (879-1195). Paintings by Chagall, Modigliani, sculpture by Arp, Maillol, thru 11/30.

YORK—21 E. 65th (772-9155). Plant forms in American Modernism including Bluemner, Demuth, Dove, O'Keeffe, Stella, thru 12/4.

ZABRISKIE—724 Fifth (832-9034). Three photographers, Callahan, Friedlander, Strand and three sculptors, Frank, Stankiewicz, Zorach, thru 1/8.

Soho

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Wed.-Sat. 12-5. Designs for Baroque Operas, thru 12/18.

JORDAN-VOLPE—457 W. Broadway (533-3900). The American Renaissance, 1876 to 1917, thru 12/4.

VISUAL ARTS—137 Wooster (598-0221). Jacobson, O'Donnell, Warren, and photos by Hamilton, thru 12/22.

WARD-NASSE—178 Prince (925-6951). Women in clay by Hayes, satiric paintings by Smith, still lifes by McDonald, thru 12/9.

Other

AICH—842 Broadway (226-7433). Sioux Indian artists, thru 12/22.

AMERICAN ACADEMY—Broadway at 155th (368-5900). Tues.-Sun. 1-4. Architects, Breuer, Harrison; painters, Hirsch, Levi; sculptor Tony Smith, thru 12/19.

ARTISTS SPACE—105 Hudson (226-3970). Five installations by Ekks, Nicosia, thru 12/4.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5. New York artists involved in educational programs, thru 12/17.

F.I.T.—27th and Seventh (760-7614). Tues. 10-9p.m., Wed.-Sat. 10-5. "The Undercover Story," intimate apparel from the 1780's to the present, thru 5/7.

GREY—NYU, 33 Washington Pl. (598-7603). Narrative and marketing styles for TV over the past 40 years, thru 1/8.

JAMAICA ARTS CENTER—161-04 Jamaica Avenue (658-7400). Master drawings by 17th century Italian, French, Flemish artists, Eakins, thru 12/1.

ONE PENN PLAZA—231 W. 33rd (239-7400). Mon.-Fri. 9-5. Contemporary realism by Georges, Grillo, Matthiasdotter, Trieff, thru 1/28.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Artists' projects including a photographic installation by Clarkson, thru 12/12.

SPACED—165 W. 72nd (787-6350). East Side, West Side in drawings, prints, and photos of New York City for 100 years, thru 12/4.

Photography

JOHN ALBOK—New York City in the Depression years, thru 12/11. Wolf, 30 W. 57th (586-8432).

GABRIELE BASILICO—Milan in the 20's and 30's, thru 12/18. Urban Center, 457 Madison (753-1722).

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. China in 48 contemporary landscapes taken by Chinese photographers, thru 12/12.

LUCIEN CLERGUE—The nude, thru 11/26. Brentano's, 586 Fifth (757-8600).

LYNN DAVIS—Recent black and whites, thru 12/18. Samuel, 795 Broadway (477-3839). Wed.-Sat. 11-6.

JIM DOW—Panoramic views of 26 major league baseball stadiums/Six artists using photographic techniques. Thru 11/27. Freidus, 158 Lafayette (925-0113).

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Altered images and selected work by Hughes, thru 12/18.

JAROMIR FUNKE (1890-1945)—A retrospective of this Czech photographer, thru 12/11. Prakapas, 19 E. 71st (737-6066). Tues. 12-8p.m., Wed.-Sat. 12-6.

TIMOTHY GREENFIELD-SANDERS—Portraits of Art critics, 11/27-12/24. Pfeifer, 825 Madison (737-2055).

GREY—NYU, 33 Washington Pl. (598-7603). Recent portraiture by sixteen, thru 12/23.

MAGGIE HOPP—The Chelsea Hotel and other worlds, thru 12/28. Cathedral of St. John the Divine, 1047 Amsterdam (678-6900).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. France from 1902 to 1939 by Lartigue, and one day in Australia by 60, thru 1/9.

ANDRE KERTESZ—Hungarian memories from 1912 to 1925, thru 12/24. Harder, 37 W. 57th (308-0043).

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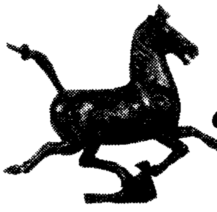

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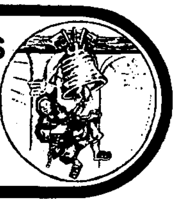
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ART

MAURICE KURSH/ERIKA STONE—Micro visions of crystals/Plain people, family life. Thru 12/11. Neikrug, 224 E. 68th (288-7741).

ABE NATHANSON—Lower Manhattan in color, thru 12/6. Central Falls, 478 W. Broadway (533-9481).

LARRY SILVER—Connecticut life series, Muscle Beach in California, 1949 to the present, thru 12/30. Ledel, 168 Mercer (966-7659).

SUSAN MAY TELL—People alone, thru 12/14. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

JERRY N. UELSMANN—His recreated, surreal world in a retrospective, thru 12/4. Witkin, 41 E. 57th (355-1461).

URBAN CENTER—457 Madison (935-3960). New York City from the rooftops in color, thru 12/3.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Approaches to Collecting: Profiles of Recent Private and Corporate Collections; thru 12/30. Also **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605).Mon.-Fri. 10-5. Pattern: The Decorated Surface; thru 12/30.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Ernest Thompson Seton: Naturalist, Artist, and Writer... Native North American Home Life: Changing Images... Natural History Photo Contest Winners; thru 12/15... Origami Holiday Tree; thru 1/9...Star Gods of the Ancient Americas; 12/3-3/27.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Arts of the Islamic Book: The Collection of Prince Sadruddin Aga Khan: thru 1/2... O'Dell Collection of Chinese Snuff Bottles; thru 11/28.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9:30-5, Sun. 12:30-4:30. Free. Photo Start: manipulated photographs by 19 artists; thru 12/5.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... From the Millicent Rogers Collection; thru Jan... The Genius of Charles James; thru 1/16... Northern Light: Realism and Symbolism in Scandinavian Painting 1880-1910; thru 1/9... Carl Larsson; thru 1/30... Gene Davis: 30 Years of Drawing; 12/4-2/6.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/30... Scandinavian Modern 1880-1980; thru 1/2... American Picture Palaces; 11/23-2/27.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. French Clocks in North American Collections; thru 1/30.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... 60 Works: The Peggy Guggenheim Collection; thru 3/13... Yves Klein (1928-1962): A Retrospective; thru 1/9... American Sculpture from the Permanent Collection; 11/23-3/13.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue. (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... The Jews in the Age of Rembrandt; thru 12/5... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870... Max Weber: American Modern; thru 1/16.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... The Celestial Pen: Islamic Calligraphy; thru 2/27... Recent Acquisitions in Indian and Southeast Asian Art; thru Feb... The Search for Alexander; thru 1/2... Watercolors by William T. Richards; thru 1/6... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright; from 12/3. ... Christmas Tree and Baroque Crèche Display; 12/3-1/9.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation.The Last Flowering: French Painting in Manuscripts, 1420-1530; thru 1/30... Rembrandt's Etchings of the Life of Christ; thru 1/30... Stravinsky (1882-1971) and Haydn (1732-1809); thru 1/30.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Gilded Age in Paper; thru 2/6... The Bowery: Portrait of a Changing Street; thru 1/23... The House of Worth: The Gilded Age in New York 1860-1918; thru 5/15... A Celebration: One Hundred Years of Yiddish Theater in New York; thru 2/21. ...The Gilded Age in Dolls; 11/23-3/6. **Theatre Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Light Years; thru Nov... Contemporary Portrait Gallery... The Clockwork Concerto: Scott Nemtzow; thru 12/5... 1981 Aritsts-in-Residence; thru 12/5... Group Show of International Holographers; thru 1/30.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... The Work of Atget: The Art of Old Paris; thru 1/4... Louise Bourgeois; thru 2/8... Polar Co-Ordinates for Ronnie Peterson; thru 1/11... Rauschenberg in China; 12/2-2/1.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Samuel F.B. Battles and Leaders of The Civil War; thru 1/4.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. A Collector's Sampler: Library Accessions 1980-1982; thru 11/28... The Birth of New York: Nieuw Amsterdam 1624-1664; thru Dec.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28... Paul Strand: Range of Expression, The Years 1914-1976; thru Dec... Rockwell Kent: A Centennial Tribute; thru 12/1... Islands on Paper; thru Nov... Blake to Beardsley: English Illustrated Books of the 19th Century; thru Dec. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Behind the Scenes: The Theater Art of Karl Amend; thru 2/11... Street Spectacle Sweden; thru 12/31... Leslie Hurry: A Painter for the Stage; 11/23-1/15.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. An Ocean Apart: American Artists Abroad; thru 1/9.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Milton Avery Retrospective; thru 12/5... Joel Shapiro; thru 1/2... Jasper Johns: Savarin Monotypes; thru 1/9.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/23 at 2: Latin American Paintings. On view from 11/19. **East,** 219 E. 67th St. (570-4141). 11/23 at 10 & 2: Antique & Fine Jewelry. On view from 11/17. 11/23 at 10: Fine Oriental Rugs and Carpets, Furniture, Paintings, and Decorative Objects. On view from 11/19.

PHILLIPS—406 E. 79th St. (570-4830). 11/24 at 10: Art Nouveau, Victorian Works of Art, Furniture, and Silver. On view from 11/20.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (794-3000). Mon.-Fri. 9:30-5. 11/22, 23 at 10:15 & 2: United States, British Empire, and Foreign Postage Stamps. On view from 11/18. 11/23 at 7, 11/24 at 2: 18th, 19th, & 20th Century Latin American Paintings, Sculpture, Prints, Photographs, and Haitian Paintings. On view from 11/17. 11/23 at 2, 11/24 at 10:15: Pre-Columbian Art. On view from 11/17. 11/24 at 10:15 & 2: Judaic Works of Art, Books, and Manuscripts. On view from 11/17.

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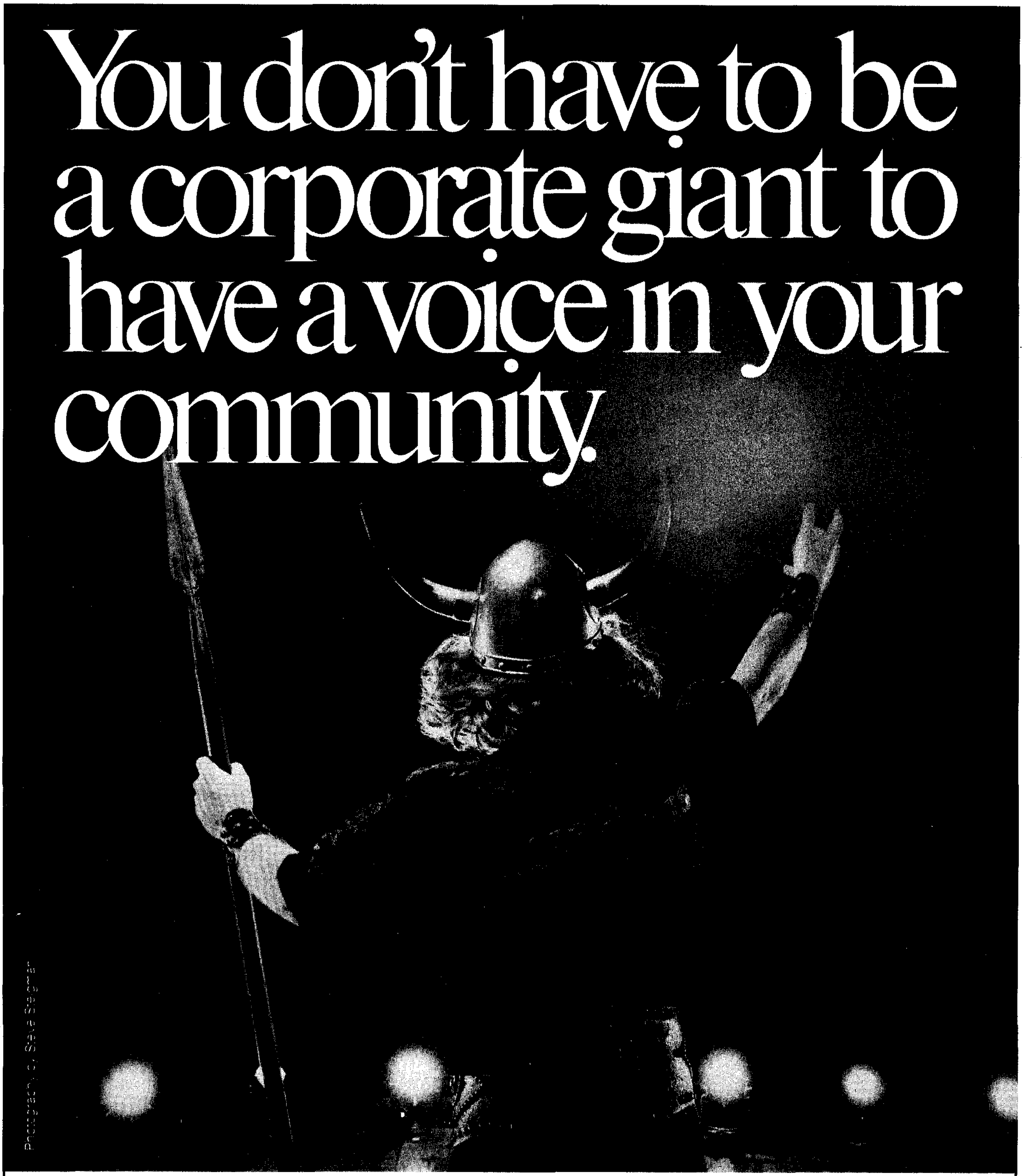

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92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, November 22

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with mezzo-soprano Frederica von Stade, flutist Paula Robison, others. Bach's Trio Sonata in G, BWV 1039; Ravel's *Trois Poemes de Stephane Mallarmé;* Folk Songs arranged by Berio; Dvorak's Quartet in E-flat. Alice Tully Hall at 7:30. $12.

THE MUSIC PROJECT—Haydn's Trio for Flute, Violin, Cello; Beethoven's Quintet for Piano and Winds, Op. 16; Messiaen's *Quartet for the End of Time,* for Clarinet, Violin, Cello, Piano. Merkin Concert Hall at 7:30. $7.

PHILIP GLASS, performing his music, with composers Jon Gibson and Robert Moran. Benefit for Music Downtown. Third Street Music School, 235 E. 11th St. (777-3240), at 8. $10, $25.

JEFF BRADETICH, double bassist/**JUDI ROCKEY BRADETICH,** pianist. Carnegie Recital Hall at 8. $6.

STEPHANIE DORNER, soprano, with pianist Arlene Shrut, clarinetist Thomas Homsey. Purcell, Schubert, Satie, Obradors, Strauss, Britten. YWCA, 610 Lexington Ave., at 53rd St., at 7:30. Free.

KARL KRABER, flutist/**KENNETH COOPER,** harpsichordist. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

QUINTET OF THE AMERICAS—Music of Barber, Carter, Olaya-Munoz. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

SOLAIRE ENSEMBLE—Works by Rossini, Hindemith, Szorzeny, Dvorak. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Tuesday, November 23

NEW YORK PHILHARMONIC, Rafael Kubelik conductor; pianist Ken Noda. Mozart's Piano Concerto in A, K. 414; Bruckner's Symphony No. 9. Avery Fisher Hall at 8. $6-$22.

CHAMBER MUSIC AT THE Y, with violinists Jaime Laredo, Hiroko Yajima, violist Michael Tree, cellist Sharon Robinson, others. Mozart's Eine Kleine Nachtmusik, K. 525; Crumb's *Night of the Four Moons;* Dvorak's String Quartet in G, Op. 77. 92nd Street Y at 8. $8.50-$10.50.

ALEXANDER STRING QUARTET—Works by Haydn, Beethoven, Webern, Ravel. Carnegie Recital Hall at 8. $7.

SOVIET EMIGRE ORCHESTRA, Lazar Gosman conductor; bass James Morris. Mozart's *Serenata Notturno* in D; Dvorak's Serenade for Strings, Op. 22; Shostakovich's Six Romances on English Verses, Op. 62-140, and Prelude and Scherzo for String Octet, Op. 11, arr. by Gosman. Carnegie Hall at 8. $5-25.

CHAMBER MUSIC SOCIETY—See 11/22.

RICHIE HAVENS—Symphony Space at 8. $8, $10.

COLUMBIA UNIVERSITY ORCHESTRA—Works by Mozart, Debussy, Ives, Brahms. McMillin Theater, 116th St. and Broadway, at 8. Free.

DAUPRAT QUARTET—Music for horns, winds, and organ by Handel, Beethoven, Hindemith, Dauprat. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

CYNTHIA MADISON, soprano/**GERALD BROWN,** pianist. Songs of Fauré, Mahler, R. Strauss, Rorem, Morgenstern, Verdi. Trinity Church, Broadway at Wall St., at 12:45. Free.

DANIEL PONCE AND JAZZBATA—Jazz. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

DAN DILLON, pianist. Interlude, 137 Greene St. (420-0757), at 8. $5.

LOLA DUNN, vocalist. With Bob Neloms, George Duvivier, Jo Jones, Jr. Olympic Towers Arcade, 51st St. and Fifth Ave., at 5:30. Free.

Wednesday, November 24

NEW YORK PHILHARMONIC, Jesus Lopez-Cobos, conductor; pianist Youri Egorov. Balda's *Quasi un pasodoble* (world premiere); Debussy's *Iberia;* Rachmaninoff's *Rhapsody on a Theme of Paganini* and *Symphonic Dances.* Avery Fisher Hall at 8. $6-$22. Note: an open rehearsal of this program Wed. at 9:45 a.m.; $3.

DON MCLEAN—Carnegie Hall at 8. $10-$12.50.

COMPOSERS STRING QUARTET—Paganini's Grand Quartet in E; Shostakovich's Quartet No. 8, Op. 110; Mendelssohn's Quartet in a, Op. 13. Merkin Concert Hall at 8. $8.

CHAMBER MUSIC AT THE Y—See 11/23.

AMIRA ACRE, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

PAUL PATTWELL—Songs of the Irish *Sha Nos* tradition, in English and Gaelic. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 12:30. $2.

Thursday, Thanksgiving Day

JAMES R. LAWSON, carillonneur. Arrangements of music by Buchanan, Whipple, Hart, Dundore, Post. Riverside Church, the Drive at 122nd St., at noon. Free.

Friday, November 26

NEW YORK PHILHARMONIC—At 2. See 11/24.

RAY BARRETTO, his orchestra/**JOHNNY COLON,** his orchestra/**CHARANGA '76,** with Ruben Blades and His Amigos. Benefit for East Harlem Music School. First City Theater, 76 E. 13th St. (534-4711), at 8:30 p.m. and 12:30 midnight. $25, in advance $20.

KEITH JARRETT, pianist. Avery Fisher Hall at 8. $10-$17.50.

CRIS WILLIAMSON/MEG CHRISTIAN—Folk-pop music. Carnegie Hall at 7 and 10. Sold out.

ETTA JAMES/DANIEL PONCE/PAQUITO D'RIVERA—Rhythm-and-blues meets with Afro-Cuban jazz. Symphony Space at 8. $10.

ART ENSEMBLE OF CHICAGO—Jazz. Town Hall at 8. $10, $12.50.

WARREN CHIASSON, vibraphonist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

ROBERT MILLER, pianist/**TOSHIAKI KUNII,** baritone. Carnegie Recital Hall at 8. $3, $5.

GEORGE KEHLER, pianist. Lincoln Center Library at 4. Free.

KIT MCCLURE BIG BAND—Jazz. Jazz Gallery, 55 W. 19th St., at 9:30. $4.

Saturday, November 27

Y CHAMBER SYMPHONY GOES BAROQUE, Gerard Schwarz conductor, with soloists. Music by W.F. Bach, J.C. Bach, J.S. Bach, C.P.E. Bach. 92nd St. Y at 8. $9.50-$12.50

PETE SEEGER—Carnegie Hall at 8. $7-$9.

NEW YORK PHILHARMONIC—See 11/24.

ETTA JAMES/DANIEL PONCE/PAQUITO D'RIVERA—See 11/26.

GEORGE KEHLER, pianist. Carnegie Recital Hall at 8:30.

ANDREW DE MASI, harpsichordist/**ANDREW BOLOTOWSKY,** flutist. Buecker & Harpsichords, 465 W. Broadway (260-3480), at 6. Free.

COMMUNITY OPERA—Lincoln Center Library at 2:30. Free.

Sunday, November 28

NEW JERSEY SYMPHONY ORCHESTRA, Thomas Michalak conductor; pianist Annie Fischer. Mozart's Piano Concerto, K. 466, and Symphony No. 38; Rachmaninoff's Symphony No. 2. Avery Fisher Hall at 8. $8-$18.

NATHAN MILSTEIN, violinist, with pianist Jonathan Feldman. Geminiani, Schumann, Beethoven, Paganini, others. Avery Fisher Hall at 3. $15.

OLGA GUILLOT, Cuban singer. Carnegie Hall at 3 and 8. $10-$20.

ELSA CHARLSTON, soprano, with pianist Lambert Orkis, flutist Carole Morgan, electonic artist Howard Sandroff. Haydn, Shapey (world premiere), Eaton, Brahms, Poulenc. Merkin Concert Hall at 8. $6.

UNIVOICE CHORUS—Chinese folk and art songs. Merkin Concert Hall at 2. $8.

CAROLE BERGEY SKARIMBAS, soprano, with pianist Raymond Beegle. Scarlatti, Schubert, Poulenc, Ginastera. Benefit for Walden School. 92nd St. Y at 8. $12.50.

HINDS TRIO—Classical vocal ensemble. Symphony Space at 2. $8-$15.

NINTH BIRTHDAY SPECTACULAR—All-star program. Folk music. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

CESAR VUKSIC AND FRIENDS—Chamber music. Interlude, 137 Greene St. (420-0757), at 4. $5.

MUSIC AND REMINISCENCES, with Elias, Eugene and Norman Seaman. Carnegie Recital Hall at 2. $12.

KEITH AUSTIN BROWN, tenor. Carnegie Recital Hall at 8:30.

SLAVIC ARTS ENSEMBLE—Sixth annual Christmas concert. Kosciuszko Foundation, 15 E. 65th St. (734-2130), at 2. $6.

SPENCER BURLESON, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

DIANA KACSO, pianist. Liszt's Twelve Transcendental Etudes. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. $6.50.

JUBAL TRIO—Works by Dowland, Telemann, Dvorak, Gotkowsky, Rossini. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4.

SONIA RUBINSKY, pianist. Mendelssohn, Beethoven, Liszt. JASA, 40 W. 68th St. (724-3200), at 2:30. $1.

SERGIU SCHWARTZ, violinist/**JULIAN RODESCU,** cellist/**DANIEL BLUMENTHAL,** pianist. Works by Piston, Schubert, Brahms. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 4. $6.

HAYDN-MOZART CHAMBER ORCHESTRA—Works by Haydn, Wagner, Schubert. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $10.

RODOLFO ALCHOURRON & SOUTHERN EXPOSURE—Jazz from Argentina. Queens Museum, Flushing Meadow, Corona Park, Queens (592-2405), at 2:30. Free.

CONCERTS IN CHURCHES—Pianist Alison Deane, violinist Arturo Delmoni, cellist Richard Locker. Beethoven's Sonatas in C and in A, and Trio in E-flat, Op. 1, No. 1. Christ and St. Stephen's, 122 W. 69th St., at 3. $5. . . LiveOak. "An Age of Miracles," music of the 13th century, from France and Spain. Corpus Christi, 121st St. east of Broadway, at 3. $6. . . West Side Madrigalists. Music of the Holy Land, Europe, and America, including a premiere by Kevin Wood. First Unitarian Chapel, Pierrepont St. at Monroe Pl., Brooklyn Heights, at 8. $6. . . Gramercy Quartet. Works for flute and strings by Mozart, Boccherini, Hindemith, others. Holy Trinity, 213 W. 82nd St., at 6:30. Contribution. . . Bach Choir, Frederick Grimes director; organist William Hays. Cantata 62 and Fantasy in G. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering. . . Sarah Young,

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mezzo-soprano. St. Francis Xavier, 30 W. 16th St., at 2:30. Free. . . Confusionary music, with Denman Maroney, others. St. Peter's, Lexington Ave. at 54th St., at 7. Free. . . Advent procession, with carols, works of Byrd and Weelkes, at 11 and 4; offering. Organist Keith Linney, at 5:15; free. Both at St. Thomas, Fifth Ave. and 53rd St.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 14—Mon., 11/22, at 8: Verdi's *Macbeth,* Levine conducting; with Scotto, Milnes, Giacomini, Raimondi. 11/23 at 8: Rossini's *Il Barbiere di Siviglia,* Tchakarov conducting; with Ewing, Hagegard, Gonzalez, Capecchi, Raimondi. 11/24 at 8: Donizetti's *Lucia di Lammermoor,* Bonynge conducting; with Sutherland, Kraus, Elvira, Plishka. 11/25 at 7:30: Wagner's *Tannhäuser,* Levine conducting; with Marton, Troyanos, Cassilly, Weikl, Fritz Huebner (debut). 11/26 at 8: *Il Barbiere di Siviglia;* same as 11/23. 11/27 at 2: *Lucia di Lammermoor;* same as 11/24, except Morris for Plishka. 11/27 at 8: *Macbeth;* same as 11/22.

Other

CARMEN, by Bizet. Amato Opera, 319 Bowery (228-8200). 11/27 at 7:30; 11/28 at 2:30. $7.

THE CORONATION OF POPPEA, a "new electronic realization of Monteverdi," by New York Lyric Opera Co., in English. At Xenon, 124 W. 43rd St. (221-2693). 11/23, 25, 26, 27 at 7:30; 11/28 at 2:30. $12, $19.50.

MIRANDA AND THE DARK YOUNG MAN, by Seigmeister. With Eileen Schauler, Scott Thompson conducting. Also on the bill: *Sunday Excursion,* by Wilder and Sundgaard. Vineyard Theater, 309 E. 26th St. (683-0696). Thru 12/5, Thurs.-Sat. at 8, Sun. at 3; Mon. at 7:30. $12.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 11/28: Gilbert and Sullivan's *Iolanthe.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $7-$12; Fri.-Sun., $7-$12.50. Note: no performance 11/25; extra matinee 11/26 at 2.

CARMEN, by Bizet. Regina Opera Theatre, Stefan Kozinski conducting. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (232-3555). 11/27, 12/4 at 8; 11/28, 12/5 at 4. $5.

Dance

New York City Ballet
At the New York State Theater

THRU 2/20/83—$3-$30. 11/23 at 8: *Irish Fantasy, La Creation du Monde, Serenade.* 11/24 at 8: *Gershwin Concerto, The Cage, Eight Easy Pieces, Tchaikovsky Suite #3.* 11/25 at 8: *La Creation du Monde, Mother Goose, Tchaikovsky Piano Concerto.* 11/26 at 8: *Irish Fantasy, Concerto for Two Solo Pianos, Gershwin Concerto.* 11/27 at 2: *Irish Fantasy, The Cage, Eight Easy Pieces, Serenade.* 11/27 at 8: *Coppelia.* 11/28 at 1: *Coppelia.* 11/28 at 7: *La Creation du Monde, Mother Goose, Tchaikovsky Suite #3.*

Other

ANTRANIG DANCE ENSEMBLE—Armenian ballet. Alice Tully Hall, 11/28 at 3 and 7:30. $10, $15.

JILL BECKER & DANCERS—Gym Dance Series #2: The Walks Collection. Bethany Church, 67th St. at First Ave. (673-2470). 11/26-28, 12/3-5 at 8. $5.

REMY CHARLIP: SOLOS AND DUETS—Theater for the New City, 162 Second Ave. at 10th St. (254-1109). 11/25-28 at 8. $4.

DANCERS AND GINA BUNTZ—*Omin Deos* and other works. Bessie Schöenberg Theater, 119 W. 19th St. (924-0077). 11/26, 27 at 8, 11/28 at 3. $5.

SCANDIA FESTIVAL—Gymnastics, ballroom dancing, acrobatics, Scandinavian folk dances, music. Lehman College Concert Hall, Bedford Park Blvd. West, Bronx (960-8833). 11/28 at 2. $7-$11.

LIZ SCHNEIDER & MELANIE SLATER, program of their dances. Merce Cunningham Studio, 55 Bethune St., 11th floor. 11/26-28 at 8:30. $5.

DAVID WOODBERRY, solos. Performing Garage, 33 Wooster St. 11/22, 23, at 9:15; $5.

ZAGREB GRAND BALLET OF THE CROATIAN NATIONAL THEATRE—*Creatures of Prometheus, Graduation Ball, Black Swan* Pas de Deux, Polovetsian Dances from *Prince Igor.* Whitman Hall, Brooklyn College 11/27 at 8, 11/28 at 2. $7-$10.

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OTHER EVENTS

Happenings

THE MAGNIFICENT CHRISTMAS SPECTACULAR—70 performers, including the Rockettes, in an all-live musical celebration. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). Thru 1/6, at various times. No performance Mon. $15-$18.50. 11/23, 24, 30, 12/1, 2 at 11 a.m. and 2:30; 11/25, 12/3 at 2:30 and 7:30; 11/26, 27, 12/4 at 11, 2:30, 7:30; 11/28, 12/5 at 12:30 and 4.

THE HOLIDAYS—ready or not—are here, and this week sees Thanksgiving, Christmas, and Hanukkah being saluted. The annual Macy's Thanksgiving Day Parade, 11/25, begins at 9 a.m., from Central Park West and 77th St., then weaves down to Columbus Circle, south on Broadway to Herald Square, where you-know-who and his reindeer friends will usher in the season. Performers, clowns, float-borne folks, bands galore, and everybody's favorite balloon characters include for the first time the Joffrey Ballet, Woody Woodpecker, and Olive Oyl. New floats: "Old Country," "Shirt Tales," "Heidi and the Mountain," "Big Apple"... 11/22 at 3, the Origami Holiday Tree at the American Museum of Natural History, C.P.W. and 79th St., will be lit in a special ceremony. 3,000 origami creations decorate the tree, and above it will hang a 30-foot-high mobile, even bigger than the tree and aglitter with over 1,000 origami stars. It stays up thru 1/9... An Interfaith Thanksgiving Gathering is set for 11/23, sponsored by the Yorkville Catholic-Jewish Council at St. Jean Baptiste, Lexington Ave. and 76th St. Time is 8 p.m., and the program includes liturgical music from different groups, community singing, stories, readings, and mini-sermons, all representing the ethnic and religious mix of the neighborhood. Refreshments and a social hour follow. And this friendly event is free for everyone.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

SPECIAL PERFORMANCES—Vienna's incredible gravity-defying white Lipizzaner Stallions of the Spanish Riding School will dance and prance into Madison Square Garden for eight performances (see story, page 56)—18 years after we last marveled at their grace and their riders' expert skill. We can see again the balletic quadrille, the sideways trotting, the Spanish walk, "airs above the ground," and other Lipizzaner specialties, 11/26, 27, 29, 12/7, 8, 9, 10 at 8, and 11/28 at 2. $10-$25 (564-4400)... A one-time-only visit by the San Francisco Mime Troupe benefits the restoration fund of the Washington Square Church, Thanksgiving night at 8, at the church, 135 W. 4th St. (777-2528). Program is "Americans or, Last Tango in Huahuatenango." We don't know the plot, but for $10 you can find out and tell us... American, Arab, Israeli poets will read together for the benefit of UNICEF's work for the children of Lebanon. 11/28, at 6, at Ethical Culture Auditorium, 2 W. 64th St., $10, $25; reception too, $50-$200. "Moving Towards Home" is the PEN event's title, and we like that too.

SHOWS, EXPOS, AND A CRAFTS FESTIVAL, this holiday weekend. The Whole Life Expo—"an exposition for healthy living" is the subtitle—will be at the Sheraton Centre, Seventh Ave. and 52nd St., 11/26, 2-10; 11/27, 7 a.m.-11 p.m.; 11/28, 7 a.m.-9 p.m. There'll be demonstrators, exhibitors, and speakers on such things as cosmetics, books and periodicals, alternative-energy ideas, schools, health supplies, nutrition, and more. Speakers on these and other subjects include Dick Gregory, Abbie Hoffman, Gary Null, Gloria Swanson, Michio Kaku, Steven Halpern. $5 per day... A Holiday Crafts Festival features handmade objects of wood, glass, ceramics, textiles, leather, tiles; also books, toys, clothing, hangings, more. It's at the Universalist Church, CPW and 76th St., 11/27-28, 12/4-5, from 10 to 7. Oh, and food, too. Admission $1.50, children free... The Shelter Show continues thru 12/12, weekends only, Fri.-Sun., 1-7 p.m., at Public Image, an art space at 221 Mott St., between Spring and Prince. This is a show about where we live—and how—in statements, images, and objects produced by non-artists and pros.... And now, more cats—shown by the Brooklyn Cat Fanciers and featuring champions and household pets, and a new breed, the Snowshoe, which has to be the best name for a cat yet. St. Finbar's Social Center, 138 Bay 20th at Bath Ave., Bensonhurst (441-1659). 11/28, 9:30-6:30; $2, $1.50 for children and seniors.

Tours

HISTORY WALKS, with Joyce Gold (242-5762). 11/27, Lower Manhattan; meet at noon, Trinity Church, Broadway at Wall St. 11/28, Greenwich Village; meet at Washington Square Park under the Arch. Each, $5.

CENTRAL PARK—Horses in Central Park, equestrian statues. 11/28 at 2, meet at the Dairy, 65th St. west of the zoo. Free... Tour on horseback, with the mounted Urban Rangers. 11/28, at 1:45: "Bridges and Arches"; from Claremont Stables, 175 W. 89th St. To reserve your horse ($17 for the hour ride), phone 724-5101. No novice riders, please. Tour info: 787-1440.

INWOOD HILL PARK—The Park's friends show how it prepares for winter. 11/28, meet at 1, at the flagpole near the Isham St. entrance to the Park. $1.

FIELD TRIPS—Walk from noon to 5 with Steven Brill, with wild foods in mind. 11/27, Inwood Park, Manhattan. 11/28, Oakland Lake, Queens. Phone for directions and details (291-6825). $15.

PARK WALKS AND WORKSHOPS IN THE BOROUGHS, with the Urban Park Rangers, all free... In the Bronx (822-4450): 11/28 at 1, meet at Van Cortlandt Park Golfhouse, for a tour focusing on the bark of the park's trees... In Brooklyn (856-4210): 11/28, meet at 1, at Grand Army Plaza Memorial Arch, for a tour of Vanished Prospect Park... Manhattan (397-3091): See "Central Park," above. Also, 11/27 at 4:30, meet at Castle Clinton, Battery Park for a sunset watch into history... Staten Island (442-1304): Wolfe's Pond Park; 11/28, meet at 1 and learn more about the turkey and his feathered friends.

REGULARLY SCHEDULED TOURS—Forage for your food, in nature walks with Madeline Greenberg, *to identify and gather wild foods. Sun. day trips,* $7 (674-8742)... Harlem Spirituals (944-9110). Every Sun., includes a worship service and sightseeing. $22. Reservations a must... Greenwich Village. Every day at 11 and 2, by reservation only (226-1426). $5... Downtown Walk, from 127 John St., Mon.-Fri. at 10; $10... Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075... Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free... Lincoln Center. Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (877-1800, ext. 512). From tour desk, concourse level. $4.75, students/seniors $3.75, children $2.65... Alley Pond Environmental Center, tour of park wetlands. Every Sun. at 1; meet 228-06 Northern Blvd., Douglaston, Queens (229-4000). $1... Garden walks at Wave Hill, Independence Ave. and 249th St., Riverdale (549-2055). Sun. at 2:15; free.

Sports

HOCKEY—Rangers, Madison Square Garden (563-8000). $6-$17. 11/24 at 7:30, vs. Minnesota... **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 11/23 at 8:05, vs. Minnesota. 11/27 at 8:05, vs. Rangers.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). 11/23 at 7:30, vs. Indiana. All, 7:30.

Children

INTRODUCTION TO AMERICAN FOLK MUSIC—Dave Sear and Debbie Rich, singers, with banjo and guitar. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), 11/28 at 3. $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

PUPPET THEATER—A do-it-yourself project, with children making puppets and performing. West Side Repertory Theatre, 252 W. 81st St. (666-3521). Sat. at 3. $3.

PUSS IN BOOTS—Lea Wallace Puppets; a workshop follows. Moravian Church, 154 Lexington Ave. at 30th St. (254-9074). Sat. at 2, thru Nov. $2.50.

TWICE UPON TWELVE, a Cinderella musical celebration. Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Fri. at 7:30, Sat. at 2 and 7:30, thru 12/18. $3, adults $5.

THE MOUSE HOUSE/MARIONETTE BALLET—Alice May's Puppets. Origami Center, 31 Union Square West (255-0469). Sun. at 2, thru 12/5. $2.

THE GOLDEN MELON, by the Nifty Puppeteers. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672). 11/20 at 1:30. $2.50... At 2:40, a "Please Touch" demonstration in a reproduction of a 17th-century Dutch room. $1.

THE INCREDIBLE FEELING SHOW, a musical by Elizabeth Swados. The First All Children's Theatre, 37 W. 65th St. (873-6400). Sat. and Sun. at 2 and 4. Also 11/26 at 2 and 4. $6.

TALES OF CHELM, a story-play based on folk tales. Corner Loft Theatre, 99 University Place (697-2549). Sun. at 1 and 3. $5.

PINOCCHIO, by the Nicolo Marionettes. Old First Church, Seventh Ave. and Carroll St., Brooklyn (638-5725). Sun. at 1. $3.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Wilbur, the Christmas Mouse," Sat. and Sun. at 1:30. "Pinocchio's Christmas Journey," Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun., 3:30 at the Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

MICHAEL TAUBENSLAG PRODUCTIONS—11/28 at 1:30, "Funzapoppin Magic Show." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

MAGIC GARDEN THANKSGIVING SHOW, with Carol and Paula. Brooklyn College, Flatbush and Nostrand Aves. (462-3525). 11/26 at 1. $4-$6.

MERLIN & COMPANY, with Jack Adams. A Thanksgiving magic show. College of Staten Island Williamson Theater, 715 Ocean Terrace (462-3525). 11/27 at 12 and 2:30. $4.

ALADDIN & THE MAGIC LAMP, with Gingerbread Players and Jack. Colden Center, Queens College, LIE and Kissena Blvd., Flushing (793-8080). 11/27 at 11 and 2. $2.50, $3.50.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. Sat. at 1:30. $1.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30 and 4. $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUES—"Young Legends," by children 6-16. At Van Buren, 349 W. 46th St. (581-0222). Sun. at 3. $5 cover, $4 food or drink minimum... "The Early Show," entertainment by children and young people. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3. $5 cover, 2-beverage minimum... "Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 or 5:30. $4 minimum, $2 cover.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Th., Fri., Sun., 1-5; Sat., 11-5. $2, adults $3. Multimedia museum. Games, demonstrations, etc... Special exhibit: Letters From Father to Son, thru 1/15; letters from Don Vlack... 11/26, 1-5: Thanksgiving special event, ages 5-12; plays, costumes, masks, stories. 11/27, 1 and 3: 3-D art workshops for parents, children.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30... 11/26 at 1:30: "Robot Revue," a holiday workshop. 11/27 at 1:30: Films about animals. Free with museum admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4... Illustrators at 1:30: 11/26, David McPhail. 11/27, Paul O. Zelinsky.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Closed *Thanksgiving. Free. On exhibit, from 11/24:* "Discover Dolls: Reflections of Ourselves." 300 International favorites from the collection.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 11/26, 27, The Bob Cunningham Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 11/22, Grace Zilke; Danielle. 11/23-28, Astrud Gilberto. 11/29, Kim Lawrence and Paul Livant. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 11/22, 23, Gil Scott-Heron. 11/24, Chubby Checker; The Uptown Horn Band. 11/25-27, Gato Barbieri. 11/29, The Fixx; The Hooters. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues. at 9 & 11:15, The Don Shirley Trio. Wed.-Sat. at 9 & 11:15, jazz singer Alberta Hunter with pianist Gerald Cook and Vishnu Wood on bass. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 11/27, The Neon Valley Boys. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon., The Jack Maheu Quintet featuring Warren Chiasson. Tues.-Sat., Balaban & Cats. 11/28, Buddy Tate Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 11/28, jazz pianist-composer McCoy Tyner and his Quintet, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 11/24, The Turncoats; The Kelvins. 11/26, Mondo Boffo. 11/27, Squirrels From Hell. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 11/22, 29, Music for Dozens. 11/23, Cathy Rose Salit; Lisa Vogl. 11/25, Andy Statman Klezmer Orchestra. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 11/22, Bob Cunningham and Bross Townsend. 11/23, 24, Jean Bonard. 11/25-27, Tina Fabrik. 11/28, Andy Bey. 11/29, 30, Sir Charles Hughes. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Graham Forbes Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Marty Napoleon Trio with Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. Pianist Nina Sheldon plays Sun. & Mon. from 7-11. 11/23-27, pianist John Bunch with Phil Flannigan on bass. Music starts at 9. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 11/23-27, pianist Tommy Flanagan with Rufus Reid on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 11/22, 23, John Hicks Quintet. 11/24-28, Sphere with Ben Riley, Kenny Barron, Charlie Rouse, Buster Williams. 11/29, John Scofield Trio. 11/30-12/4, Joe Pass. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 11/27, guitarist singer Kenny Rankin, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. 11/29-12/11, Lainie Kazan. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 12/4, Jonathan Schwartz, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 11/23, comedy night hosted by David Heenan with special guest Harry Anderson. 11/24, Double Dynamite. 11/25, Susan Savell and the Band. 11/26, 27, Chris Smither; Dr. John (solo). 11/28, Jazz Jam with Thunk. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 11/22, Squeeze. 11/23, David Johansen. 11/25, Peter Gabriel. 11/26-28, Stray Cats. 11/30, Third World. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11. 11/22, Lynn Welshman Tentet. 11/23, Sam Burtis Band. 11/24, 26, 27, Noel Pointer. 11/29, Lynn Welshman Tentet. 11/30-12/1, Masuo. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 11/22, Debbie Whiting. 11/23, Kid Gloves. 11/24, Infidel Dog. 11/26, Screaming Violets. 11/27, Dori Hartley. 11/28, Barry Johnson. 11/29, Mary & the Angels. 11/30, David Roche. No credit cards.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 11/23, Daniel Ponce & Jazzbata.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 11/22, Ted Curson. 11/23-27, Buddy Tate & Al Gray. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 11/23-27, singer Alyson Williams, Tues.-Sat. at 10 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Thru 1/1, blues singer Big Joe Turner, Wed.-Sat. at 9 & 11:30. Irish traditional music every Sun. from 7. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 11/22, Perico and Casanova Y Muntuno with Kai Winding. 11/29, Ray Barretto and Bobby Rodriguez with special guest Paquito d'Rivera. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30 & 1 a.m. 11/22, 29, Mel Lewis 17-piece Band. 11/23-28, Elvin Jones Quintet featuring Richard Davis. 11/30-12/5, George Adams; Don Pullen Quartet featuring Dannie Richmond. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 11/23-28, Mose Allison, Sun., Tues.-Thurs. from 9:30, Fri. & Sat. from 10. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 11/22, 23, 29, 30, Rhythm & Jazz with Percy France. 11/24-28, George Kelly Jazz Sultans. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. Sun., Lola Dunn Trio. 11/22-24, 26, 27, pianist Jim Roberts with Brian Torff on bass. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 11/22, Dixie Doughboys. 11/23, Floyd Domino Band. 11/24, Bill Ferns and the Jump. 11/25, NYC Swing. 11/26, 27, Blackwater. 11/28, Middle of the Road. 11/29, Pearl Studs. 11/30, Johnny Jake. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 11/26, 27, Smokey Boys; Six Gun. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 11/22, 23, The Coleman Frisco Band. 11/24, 25, Midnight Prairie. 11/26, 27, Ten Brooks Molly. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., pianist George Young and singer Pamela Smith. Thurs., comedian Guy Davis. Fri.-Sat., comedian Bernie Travis and magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/22, Mike Cerrati Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Peter Gerardi & Stephen Donet, Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial new cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. AE, CB, DC, MC, V.

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NIGHTLIFE

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 11/23, 24, Arthur Turchi. 11/26, 27, 30, Chris Connor. AE, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Thru 12/4, Charles Pierce, Mon.-Thurs. at 11, Fri. & Sat. at 8:30 & 11. 11/24, 12/1 at 8:30, Trudy Richards Moreau. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

INDIGO—41 E. 58th St., 308-4788. New supper club with *The International Follies* revue starring Mercedes, Roberto Antonio, and the Indigo dancers. Shows Mon.-Sat. at 9:30 & 11:30. Dancing between and after shows. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restaurant facing the Hudson River. 11/26, 27, The High Heeled Women. 11/28, Matt Conley sings Brel. AE, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** Mon. at 9:30, George Segal and the Empire City Imperial Jazz Band. Tues.-Sat. at 9 and 11:30, *Martin Charnin's Upstairs at O'Neals' featuring Douglas Bernstein, Randall Edwards, Bebe Neuwirth, Michon Peacock, Richard Ryder, and* Sarah Weeks. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 9, Fri. & Sat. at 9 and midnight, "*Forbidden Broadway,*" a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 11/26, 27, *Hi Jinks* - a musical comedy revue. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's "*Follies '82*" in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Amanda with the Caliente Singing Band, Sherri and The Aris San Quartet, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** "*That's Entertainment" a musical celebration,* Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 11/23, String Fever. 11/24, Ingrid Sorin; Dick Atchison. 11/26, David St. James. Shows Mon.-Fri. at 9 and 11. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 12/31, Bobby Short, Tues.-Sat., 10 & midnight, except 11/26, 27, when the Billy Taylor Trio will play. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 12/31, singer Monelle, Tues.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Ann Hampton Callaway entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge. Thru 11/27, Billy Fellows, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 12/4, Edie Adams, in *Broadway, My Way,* Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Disco from 8:30. Thru 12/18, Eli Astone and Lucia Christy, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Hideaway:** Singer-pianist George Feyer, Tues.-Sat. from 9-1 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Dardinella plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Singer-pianist Ronny Whyte with Frank Tate on bass play Tues.-Sat. from 8:30. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/22, 29, Louisa Sulzer. 11/23, 30, Jim Luzar. 11/26, Brick Hartney. 11/27, Teri Lynn Paul; Bruce Hopkins. 11/28, Lyn Lavner. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Dick Wellstood, Tues.-Thurs. at 8:30, Fri. & Sat. at 9. AE.

HARBOUR CLUB—55 Water St., 269-9233. A new restaurant/club with composer-pianist-singer Paul Roth entertaining, Tues.-Fri. from 5. AE, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Byron Sommers in the lounge Tues.-Sat. from 7:30. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Carol O'Shaughnessy. Wed.-Sun. Houston Allred. AE, DC, MC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant. 11/26-28, singer Judy Kreston with David Lahm on piano, Fri.-Sat. 8-midnight, Sun. 7-9. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. The Stephan Roane Duo, Wed. 8:30-12:30. Jeanne Matisse, Thurs. 8:30-12:30. Singer-pianist Richard Kaplan, Fri.-Sat. 8:30-12:30. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Nov. 24

2:06/WQXR-AM/FM—**Rachmaninoff**: The Bells, Op. 35.

3:00/WNCN—**Dieupart**: Suite for Soprano Recorder, Lute and Viola da Gamba in f (Veilhan, Robert, Bloch).

5:00/WNCN—**Haydn**: Sym #84 in E-Flat (Davis).

5:06/WQXR-AM/FM—**Tchaikovsky**: Lenski's Aria.

6:00/WNCN—**Liszt**: Christmas Song from Provence (Lehmann, Persijn-Vautz).

6:30/WNYC—**Bennett**: Suite of Old American Dances (Fennell).

7:00/WNCN—**W.F. Bach**: Sonata for Harpsichord, Flute, Violin & Cello (Kahn, Riessberger, Kishibe, Böttcher).

8:06/WQXR-AM/FM—**Harris**: Sym #3.

9:00/WNCN—**Barber**: Arias from Antony & Cleopatra (Price/Schippers).

10:00/WNCN—**Sibelius**: Sym #1 in e, Op. 39 (Davis).

11:00/WNCN—**Paganini**: Guitar Qt #11 in B (Quartetto Paganini).

WNYC—**Ives**: String Qt #2 (Juilliard Qt).

Thu., Nov. 25

2:06/WQXR-AM/FM—**Gershwin**: Porgy & Bess.

3:00/WNYC—Music by **Virgil Thomson.**

4:00/WNCN—**Franck**: Psyche and Eros, #4, from Psyche (Guilini).

5:00/WNCN—**Schumann**: Waldscenen, #1-9, Op. 82 (Richter).

5:06/WQXR-AM/FM—**Puccini**: Addio, mio dolce amor, from Edgar.

6:00/WNCN—**Holzbauer**: Notturno #1 in C (Winterthur Baroque Qnt).

6:30/WNYC—**Ives**: From the Steeples & the Mountains (American Brass Qnt).

7:00/WNCN—**Thomson**: Four Songs from William Blake (Harrell/Ormandy).

8:00/WNCN—**Charpentier**: Epithalamium (Blanchard).

WNYC—**Ravel**: Trois poemes de Stephane Mallarme.

8:06/WQXR-AM/FM—**Shostakovich**: Sym #2, Op. 14.

10:00/WNCN—**Paisiello**: Harpsichord Cto in C (Ristenpart).

11:00/WNCN—**Strauss**: Violin & Piano Sonata in E-Flat, Op. 18 (Weisman, Hancock).

WNYC—**Bernstein**: Clarinet Sonata (Drucker, Hambro).

Fri., Nov. 26

2:06/WQXR-AM/FM—**Debussy**: La Mer.

3:00/WNCN—**Messiaen**: Regard du silence, from Vingt regards sur l'enfant Jesus (Kars).

4:00/WNCN—**Prokofiev**: Piano Sonata #8 in B-Flat, Op. 84 (Zeltser).

5:00/WNCN—**Copland**: Three Latin-American Sketches (Copland).

5:06/WQXR-AM/FM—**Beethoven**: Minuet of Congratulation in E-Flat.

6:00/WNCN—**Debussy**: Danses sacree et profane for Harp & Orch (Badings/Haitink).

7:30/WNYC—**Tchaikovsky**: Pique Dame (Zylis-Gara, Resnick, de la Rosa, Svetlev, Krause, Dickson, Green, Halfvarson/Agler).

8:00/WNCN—**Rameau**: Conversation of the Muses, from Les Cyclopes (Kipnis).

8:06/WQXR-AM/FM—**Diamond**: Sym #4.

9:06/WQXR-AM/FM—**Elgar**: Cto for Violin & Orch in b, Op. 61 (Muti).

11:00/WNCN—**Brahms**: Horn Trio in E-Flat, Op. 40 (Penzel, Ludwig, Vorholz).

WNYC—**Mike Oldfield's** "Tubular Bells." Music by Traffic, Nya Ljudbolaget, others.

Sat., Nov. 27

10:00 a.m./WNCN—**Sibelius**: Rakastava, Op. 14 (Marriner).

10:06 a.m./WQXR-AM/FM—**D'Indy**: Sym in G, "On a French Mountain Air," Op. 25.

11:00 a.m./WNCN—**C. Schumann**: Piano Cto #1 in a (Ponti/Schmidt-Gertenbach).

12:00/WNCN—**Rimsky-Korsakov**: Piano Trio in c (Knushevitsky, Oistrakh, Oborin).

WNYC—**Stravinsky**: Oedipus Rex (Schell/Levine).

12:06/WQXR-AM/FM—**Grieg**: Holberg Suite, Op. 40.

1:00/WNCN—**Mendelssohn**: Sym #1 in c, Op. 11 (Shostakovich).

2:00/WNYC—**Joplin**: Piano Rags (Rifkin).

3:00/WNCN—**Schubert**: Fantasia in C, "Wanderer," Op. 15 (Pollini).

4:00/WNCN—Elizabethan Songs (Renz).

5:00/WNCN—**Mozart**: Sym #27 in G (Marriner).

5:06/WQXR-AM/FM—**Glazunov**: Waltz #1 in D.

6:00/WNCN—**Benda**: Sinfonia #5 in A (Munclinger).

6:30/WQXR-AM/FM—**Offenbach**: Three Songs for Soprano & Piano on texts by La Fontaine.

7:00/WNCN—**Paganini**: Sonata for Grand Viola & Orch, Op. 35 (Koch/Cao).

8:00/WNYC—Jazz History with Billy Taylor.

9:00/WNCN—**Lortzing**: Zar und Zimmermann (Köth, Gedda, Prey, Frick/Heger).

9:06/WQXR-AM/FM—**Mozart**: Cto for Two Pianos in E-Flat (Kwak).

Sun., Nov. 28

10:00 a.m./WNCN—**Haydn** (arr. Lagoya): Guitar Cto #4 in F (Lagoya/Rampal).

10:06 a.m./WQXR-AM/FM—**Poulenc**: Suite Francaise.

11:00 a.m./WNCN—**Brahms**: Cello & Piano Sonata in F, #2, Op. 99 (Fournier, Backhaus).

12:00/WNCN—**Vieuxtemps**: Konzerstück "Fantasia Appassionata," Op. 35 (Fontanarosa/Froment).

1:00/WNCN—**Rachmaninoff**: Piano Cto #3 in d, Op. 30 (Weissenberg/Conlon).

3:00/WNCN—**Nielsen**: Sym #3, "Sinfonia Expansiva," Op. 27 (Rostropovich).

3:06/WQXR-AM/FM—**Vivaldi**: Bassoon Cto in a (Le Clair/Kubelik).

5:00/WNCN—**Faure**: Barcarolle #3 in G-Flat, Op. 42 (Collard).

5:06/WQXR-AM/FM—James Levine, Sherrill Milnes, Luciano Pavarotti, & Renata Scotto, featured guests.

6:00/WNCN—**Rubinstein**: Violin & Piano Sonata in f, Op. 49 (Maly, Krepolova).

WNYC—**Handel, Scarlatti**: Arias (Hoch).

7:00/WNCN—**Schubert**: Qt #14 in d, "Death and the Maiden" (Budapest String Qt).

7:06/WQXR-AM/FM—**Mozart**: Violin & Piano Sonata in C.

8:00/WNYC—**Zwilich**: Three Movements for Orch (Schuller).

8:06/WQXR-AM/FM—**Wagner**: The Flying Dutchman.

10:00/WNCN—**Telemann**: Trio Sonata in d (Concentus Musicus of Denmark).

Mon., Nov. 29

2:06/WQXR-AM/FM—**Bach**: Brandenburg Cto #5 in D.

3:00/WNCN—**Mozart**: Variations on "Unser dummer Pobel meint" (Klien).

WNYC—Music by Welsh composer **David Jones.**

4:00/WNCN—**Prokofiev**: Sym #4, Op. 47 (Ormandy).

5:00/WNCN—**Fasch**: Cto for Trumpet, Two Oboes & Strings in D (Zickler/Kehr).

5:06/WQXR-AM/FM—**Bizet**: Carillon from L'Arlesienne, Suite #1.

6:30/WNYC—**Walton**: Violin Cto (Chung, Previn).

7:00/WNCN—**Donizetti**: O Ciel . . . depuis l'instant, from La Fille du Regiment (Sutherland, Pavarotti/Bonynge).

7:06/WQXR-AM/FM—**Moore**: The Pageant of P.T. Barnum.

8:00/WNCN—**Mendelssohn**: Incidental Music from Midsummer Night's Dream, Op. 61 (Phillips/Toscanini).

WNYC—**Davies**: Fantasia & Two Pavans of Purcell (Fires of London).

9:00/WNCN—**Chopin**: Cello & Piano Sonata in g, Op. 65 (Robinson, Luvisi). Recorded at the 92nd St. Y.

9:06/WQXR-AM/FM—**Stravinsky**: Sym of Psalms (Ozawa).

11:00/WNCN—**Debussy**: Violin & Piano Sonata in g (Chung, Lupu).

Tue., Nov. 30

2:06/WQXR-AM/FM—**Ives (arr. W. Schuman)**: Variations on "America."

3:00/WNCN—**Haydn**: Cto for Two Liras in C, #1 (Rampal, Pierlot/Douatte).

WNYC—**Barber**: Piano Sonata.

4:00/WNCN—**Vaughan Williams**: Fantasia on a Theme by Tallis (Slatkin).

5:00/WNCN—**Elgar**: Introduction & Allegro for String Qt & String Orch in G & g, Op. 47 (Marriner).

5:06/WQXR-AM/FM—**Chadwick**: Hobgoblin from Symphonic Sketches.

6:00/WNCN—**Bloch**: Suite Hebraïque for Viola (Bress/Rohan).

6:30/WNYC—**Sessions**: Sym #3 (Buketoff).

7:00/WNCN—**Loewe**: Songs (Hotter, Moore).

8:00/WNCN—**Bach**: Cantata "Herz und Mund" (Buckel, Töpper, Engen/Richter).

WNYC—**Copland**: Piano Sonata (Bernstein).

8:06/WQXR-AM/FM—**Haydn**: Sym #84 in E-Flat.

9:06/WQXR-AM/FM—**Brahms**: Sonata #2 in F, Op. 99 (Casals).

11:00/WNYC—**Poulenc**: Mouvements perpetuals (Poulenc).

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TELEVISION

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② **WCBS** 212-975-4321
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⑤ **WNEW** 212-535-1000
⑦ **WABC** 212-887-7777
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Ⓢ **SHOWTIME** 212-880-6600
Ⓝ **UPTOWN** 212-942-7200
Ⓦ **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Review
⑦ News
⑨ Joe Franklin
⑪ Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
Ⓗ Mon/Raggedy Ann & Andy
Ⓢ Thu/Mark Twain Theatre
Mon/Shogun Warriors: Starvengers
Ⓢ Wed/Shogun Warriors: Starvengers

6:15
Ⓢ Fri/Faerie Tale Theatre

6:20
Ⓢ Tue/Ernie Kovacs: TV's Original Genius

6:25
⑦ Listen and Learn

6:30
② News
④ Early Today
⑤ Popeye
⑪ Magilla Gorilla
Ⓗ Wed/Raggedy Ann & Andy
Tue, Thu/Rascle Dazzle
Fri/**Movie**: The Great Adventure

7:00
② News
④ Today
⑤ World's Greatest Cartoon Show
⑦ Good Morning America
⑨ Jimmy Swaggart
⑪ Tom and Jerry

7:30
⑨ Jim Bakker
⑪ Pink Panther
Ⓗ Mon/Blockheads: The 4th Annual Ventriloquism & Comedy Show
Ⓢ Thu/Short Picks
Fri/**Movie**: The High Country

8:00
⑪ Scooby Doo
Ⓗ Wed/**Movie**: Ode to Billy Joe
Thu/Two of Hearts
Fri/Blockheads: The 4th Annual Ventriloquism & Comedy Show
Tue/Yesteryear. . 1942
Ⓢ Thu/Sophie Minds the Store
Mon/Mark Twain Theatre
Tue/**Movie**: The Incredible Shrinking Woman

8:30
⑤ Flintstones
⑨ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
⑪ MGM Cartoon Festival
Ⓗ Mon/The Great Adventure
Ⓢ Wed/Showtime's Hollywood
Thu/**Movie**: The Incredible Shrinking Woman

9:00
② Wed,Fri,Mon,Tue/Match Game
Thu/Parade
④ Wed,Fri,Mon,Tue/Donahue
Thu/Macy's Parade
⑤ Wed,Thu,Mon,Tue/I Love Lucy
Fri/**Movie**: Invasion of the Body Snatchers (1956). Kevin McCarthy, Dana Wynter.
⑦ Richard Simmons
⑨ Straight Talk
⑪ Wed,Mon,Tue/Great Space Coaster
Thu/High School Football
Fri/**Movie**: The Courtship of Eddie's Father (1963). Glenn Ford, Shirley Jones.
Ⓗ Thu/HBO Magazine
Fri/Yesteryear. . . 1942
Tue/Men's Gymnastics
Ⓢ Wed/Jonathan Winters

9:30
② Wed,Fri,Mon,Tue/Jokers Wild
⑤ Wed,Thu,Mon,Tue/Dr. Ruth
⑦ So You Think You Got Troubles?
⑪ Wed,Mon,Tue/Flipper
Ⓢ Wed,Fri,Mon/Aerobicise

10:00
② Wed,Mon,Tue/$25,000 Pyramid
Fri/Family Classics
④ Wed,Fri,Mon,Tue/Diff'rent Strokes
⑤ Wed,Thu,Mon,Tue/Tom Cottle
⑦ Good Morning New York
⑨ Romper Room
⑪ Wed,Mon,Tue/Civic Programming
Ⓗ Wed/**Movie**: The Incredible Shrinking Woman
Thu,Tue/**Movie**: Ragtime
Fri, Mon/**Movie**: Oh! Heavenly Dog
Ⓢ Wed/**Movie**: Skirts Ahoy
Thu,Tue/Imitation General
Fri/**Movie**: Prisoner of War
Mon/**Movie**: Soldier's Three

10:30
② Wed,Mon,Tue/Child's Play
④ Wed,Fri,Mon,Tue/Wheel of Fortune
⑤ Wed,Thu,Mon,Tue/Hour Magazine
Ⓦ Wed/**Movie**: I Hate Blondes
Thu/**Movie**: Legend of the Wild
Fri/**Movie**: An Eye for an Eye
Mon/**Movie**: I Go Pogo
Tue/**Movie**: Spirit of the Wind

11:00
② Wed,Mon,Tue/Price Is Right
Fri/Playhouse
④ Wed,Fri,Mon,Tue/Texas
⑤ Fri/Hour Magazine
⑦ Love Boat
⑨ Tic Tac Dough
⑪ Wed,Fri,Mon,Tue/Odd Couple

11:30
⑤ Wed,Thu,Mon,Tue/My Three Sons
⑨ In Search of
⑪ Wed,Fri,Mon,Tue/Entertainment Tonight
Ⓗ Wed/**Movie**: Sphinx
Ⓢ Thu/American Dance Machine
Tue/Laff-A-Thon

12 **NOON**
② Wed,Mon,Tue/Tattletales
Thu/NFL Today
Fri/World of People
④ Doctors
⑤ Wed,Thu,Mon,Tue/Waltons
Fri/Dr. Ruth
⑦ Family Feud
⑨ News
⑪ Wed,Fri,Mon,Tue/Good Times
Ⓗ Fri/**Movie**: Father Figure
Mon/Blockheads: The 4th Annual Ventriloquism & Comedy Show
Ⓢ Wed/**Movie**: 9 to 5
Fri/Ernie Kovacs: TV's Original Genius
Mon/**Movie**: Gemini
Tue/**Movie**: Back Roads

12:30
② Wed,Mon,Tue/Young and the Restless
Thu/**Football**: Giants vs. Detroit
Fri/Rascals & Robbers
④ Search for Tomorrow
⑤ Fri/Tom Cottle
⑦ Ryan's Hope
⑪ Inn Midday Edition
Ⓢ Thu/**Movie**: Ice Castles

1:00
④ Days of Our Lives
⑤ Midday
⑦ All My Children
⑨ Wed/**Movie**: Colossus: The Forbin Project (1969). Eric Braeden, Susan Clark.
Thu/**Movie**: King Kong (1933). Bruce Cabot, Fay Wray.
Fri/**Movie**: King Kong vs. Godzilla (1963). Michael Keith, James Yagi.
Mon/**Movie**: Green Grass of Wyoming (1948). Charles Coburn, Peggy Cummins.
Tue/**Movie**: Scudda Hoo! Scudda Hay! (1948). June Haver, Lon McCallister.
⑪ 700 Club
Ⓗ Thu/Video Jukebox
Mon/**Movie**: Foolin' Around
Tue/**Movie**: Ode to Billy Joe

1:30
② Wed,Mon,Tue/As the World Turns
Ⓗ Wed/**Movie**: Ice Castles
Thu/**Movie**: Paternity
Ⓢ Fri/Laff-A-Thon

2:00
④ Another World
⑤ News
⑦ One Life to Live
⑪ Wed,Thu,Mon,Tue/Magic Garden
Fri/Big Blue Marble
Ⓗ Fri/**Movie**: Falling in Love Again
Ⓢ Wed,Fri,Mon/Aerobicise
Tue/Sinatra Concert

2:10
⑤ Popeye & Friends

2:30
② Wed,Mon,Tue/Capitol
Fri/**Football**: Oklahoma vs. Nebraska
⑪ Krofft Superstars
Ⓢ Wed/**Movie**: Heaven Can Wait
Thu/**Movie**: Legend of the Wild
Fri/**Movie**: Paternity
Mon/Rose Marie

2:40
⑨ Fri/**Movie**: Godzilla vs. Megalon (1976).

3:00
② Wed,Mon,Tue/Guiding Light
⑤ World's Greatest Cartoon Show
⑦ General Hospital
⑨ Wed,Mon,Tue/Bonanza
Thu/**Movie**: Son of Kong (1933). Helen Mack, Robert Armstrong.
⑪ Tom and Jerry
Ⓗ Thu/**Movie**: Any Which Way You Can
Mon/Father Figure
Tue/Sherlock Holmes

3:30
② Thu/Meatballs & Spaghetti
④ Thu/NFL '82
Ⓗ Wed/Blockheads: The 4th Annual Ventriloquism & Comedy Show
Ⓢ Tue/Short Picks

4:00
② Wed,Mon,Tue/Barnaby Jones
Thu/Famous Classic Tales
④ Wed,Fri,Mon,Tue/Mary Tyler Moore
Thu/**Football**: Cleveland vs. Dallas
⑦ Edge of Night
⑨ Wed,Mon,Tue/Soap World
⑪ Scooby Doo
⑬ Sesame Street
Ⓗ Fri/Blockheads: The 4th Annual Ventriloquism & Comedy Show
Ⓢ Tue/B.C. First Thanksgiving

4:15
⑨ Thu/**Movie**: Mighty Joe Young (1949). Terry Moore, Robert Armstrong.

4:20
⑨ Fri/**Movie**:Godzilla vs. the Smog Monster (1972).

4:30
④ Wed,Fri,Mon,Tue/More Real People
⑤ What's Happening
⑦ Wed/*After School Special*
Thu-Tue/People's Court
⑨ Wed/**Movie**: Dr. Jekyll and Sister Hyde (1973). Martin Beswick, Gerald Sim.
Mon/**Movie**: Spartacus (1960). Kirk Douglas, Laurence Olivier.
Tue/**Movie**: Spartacus (1960). Kirk Douglas, Laurence Olivier. Part II. See Nov. 29, 4:30 p.m.
⑪ Pink Panther
⑬ What's Happening
Ⓗ Wed/**Movie**: I Go Pogo
Ⓢ Wed,Mon/Mark Twain Theatre
Thu/**Movie**: A Challenge for Robin Hood
Fri/Christmas Mountain
Tue/**Movie**: Legend of the Wild

5:00
② Wed,Mon,Tue/News
Thu/CBS Library
④ ⑦ News
⑤ Charlie's Angels
⑪ Little House on the Prairie
⑬ Mister Rogers
Ⓗ Thu/HBO Magazine
Fri,Tue/Split Cherry Tree
Mon/Raggedy Ann & Andy

5:30
⑬ Electric Company
Ⓗ Fri/**Movie**: The Great Adventure
Ⓢ Tue/Rascal Dazzle

Evening, Nov. 24-26 and 29-30

Wed., Nov. 24

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Buck Rogers
⑪ Happy Days Again
⑬ ㉑ 3-2-1 Contact
㉛ Brooklyn College Presents
Ⓗ **Movie**: The Incredible Shrinking Woman
Ⓢ Showtime's Hollywood

6:30
⑤ WKRP in Cincinnati
⑦ News
⑪ Barney Miller
⑬ N.J. Nightly News
㉑ Slim Cuisine
㉛ City Comment
Ⓢ Rick Springfield

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Soap
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ Righteous Apples

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Everyday Cooking
31 The Other Side of the River
H Men's Gymnastics

8:00
2 Seven Brides for Seven Brothers
4 Real People
5 PM Magazine
7 Tales of the Gold Monkey
9 **Movie:** Madame Sin (1971). Bette Davis, Robert Wagner. Unusual espionage drama.
11 **Movie:** Lovers and Other Strangers (1970). Gig Young, Cloris Leachman.
13 Survival Special
21 All Creatures Great and Small
N **Movie:** Operation Orient
S **Movie:** Heaven Can Wait
W **Movie:** I Hate Blondes

8:30
5 Carol Burnett
H **Movie:** Ode to Billy Joe

8:35
31 I Have Dream

9:00
2 **TV Movie:** In Love With an Older Woman. John Ritter, Karen Carlson.
4 Facts of Life
5 Merv Griffin
7 The Fall Guy
13 Championship Skating
21 Hitch Hikers Guide to the Galaxy
31 Paterson Project
W Boxing

9:30
4 Family Ties
21 Doctor in the House

10:00
4 Quincy
5 11 News
7 Dynasty
9 Nine on N.J.
13 American Odyssey
21 To the Manor Born
31 Odyssey
N **Movie:** Animal Crackers
S **Movie:** Enter the Ninja

10:15
H More Unexpurgated Benny Hill

10:30
9 **Basketball:** Nets vs. San Diego
11 Metropolitan Report
21 Butterflies

11:00
2 4 7 News
5 M*A*S*H
11 Sanford & Son
13 War and Peace
21 Inside Business Today
W Cinderella Teams

11:30
2 Archie Bunker's Place
4 Tonight
5 Starsky & Hutch
7 Nightline
11 Saturday Night
21 Latenight
H **Movie:** True Confessions

11:45
S **Movie:** 9 to 5

12 **MIDNIGHT**
7 The Last Word
N **Movie:** The Music Lovers
W **Movie:** Charles et Lucie

12:05
2 **Movie:** The Ultimate Warrior (1975). Yul Brynner, Joanna Miles.

12:30
4 David Letterman
5 Mission: Impossible
11 Star Trek

1:00
7 **Movie:** Plymouth Adventure (1951). Spencer Tracy, Gene Tierney.
9 Madame's Place

1:20
H **Movie:** The Incredible Shrinking Woman

1:30
4 11 News
5 Hogan's Heroes
9 You Asked For It

1:35
S **Movie:** Gemini

1:45
W **Movie:** The Cannonball Run

2:00
2 News Nightwatch
5 **Movie:** Good Sam (1948). Gary Cooper, Ann Sheridan. So-so comedy about a good samaritan.
9 Joe Franklin
11 Entertainment Tonight

2:30
4 Uncle Floyd
11 **Movie:** Ten Little Indians (1975). Elke Sommer, Oliver Reed.

2:50
H **Movie:** The Incredible Shrinking Woman

3:00
4 Romance Theatre
9 **Movie:** Fallen Angel (1945). Dana Andrews, Alice Faye. Morality and murder in a small American town, as seen by Otto Preminger.

3:05
7 News

3:30
4 Mary Tyler Moore

3:35
S **Movie:** Enter the Ninja

4:00
4 Here's Lucy

4:30
11 Abbott and Costello

4:47
5 Love, American Style

4:50
H **Movie:** Stranger in the House

5:00
11 Focus: New Jersey

5:30
4 Health Field
9 Morning Stretch
11 News
S Jonathan Winters

Thu., Nov. 25

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 21 3-2-1 Contact
31 N.Y.U. Broadcast Lab
H Rascle Dazzle

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Thanksgiving Special
21 Slim Cuisine
31 City Comment
S Faerie Tale Theatre

6:45
31 News from City Hall

6:55
21 National Geographic

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice

7:30
2 Muppets
4 Young People's Special
5 All in the Family
7 Insight Special
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Say Brother
H Heroes: Winston Churchill
S B.C. First Thanksgiving

8:00
2 **Movie:** Mary Poppins (1965). Julie Andrews, Dick Van Dyke.
4 Fame
5 PM Magazine
7 Joanie Loves Chachi
9 Telethon
11 **Movie:** Alice Doesn't Live Here Anymore (1975). Ellen Burstyn, Kris Kristofferson. Martin Scorsese's inventive, if slightly hokey, story of a woman out on her own.
13 Hitch Hikers Guide to the Galaxy
21 Championship Skating
31 Tony Brown's Journal
H Hitler's Master Race
N **Movie:** Attack of the Killer Tomatoes
S **Movie:** Bustin' Loose
W Frank Sinatra

8:30
5 Carol Burnett
7 Star of the Family
13 Sneak Previews
31 Afro-American Perspectives
H **Movie:** Ragtime

9:00
4 Cheers
5 Merv Griffin
7 Too Close for Comfort
13 **Movie:** Bluebeard's Eighth Wife (1939). Claudette Colbert, Gary Cooper.
21 Sneak Previews
31 Humanities Through the Arts

9:30
4 Taxi
7 It Takes Two
21 This Old House
31 Understanding Human Behavior
W **Movie:** Prince of the City

10:00
4 Hill Street Blues
5 11 News
7 20/20
9 Christian Children's Fund
21 Austin City Limits
31 Japan: Living/Changing Tradition
N **Movie:** The Bug
S Sinatra Concert

10:30
11 Metropolitan Report
13 Norman Rockwell's World
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Sanford & Son
13 Masterpiece Theatre: To Serve Them All My Days
21 Inside Washington
31 Focus on Society

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Yonkers
11 Saturday Night
21 Latenight
31 American Story
H HBO Magazine
S **Movie:** Prince of the City

12 **MIDNIGHT**
7 The Last Word
9 Greatest Sports Legends
N **Movie:** Attack of the Killer Tomatoes

12:15
H **Movie:** Paternity

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked For It
11 Star Trek
W **Movie:** Games Women Play

12:40
2 McCloud

1:00
7 **Movie:** Tailgunner Joe, Part I (1976). Peter Boyle, Patricia Neal.
9 Christian Children's Fund

1:30
4 11 News
5 Hogan's Heroes

1:55
H Heroes: Winston Churchill

2:00
2 News Nightwatch
5 **Movie:** The Fighting Kentuckian (1949). John Wayne, Vera Ralston.
9 Joe Franklin
11 Entertainment Tonight

2:25
7 News
H Hitler's Master Race

2:30
4 Uncle Floyd
11 **Movie:** Dracula's Castle (1969). John Carradine, Paula Raymond.
S **Movie:** Goodbye, Emmanuelle

2:55
H **Movie:** Any Which Way You Can

3:00
4 Romance Theatre
9 **Movie:** Belles on Their Toes (1952). Jeanne Crain, Myrna Hunter.

3:30
4 Mary Tyler Moore

4:00
4 Here's Lucy

4:05
S **Movie:** Ice Castles

4:10
5 Love American Style

4:30
11 Abbott and Costello

4:55
H **Movie:** Paternity

5:00
11 Biography

5:30
4 Health Field
9 Morning Stretch

Fri., Nov. 26

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 3-2-1 Contact
21 **Movie:** His Butler's Sister (1943). Deanna Durbin, Pat O'Brien.
31 Are You Listening
S **Movie:** Battleground

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
31 Watch Your Mouth
H Yesteryear...1942

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 7 On Location
9 Benny Hill
11 News
13 MacNeil/Lehrer
31 The Scar of Shame

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson
9 **Movie:** Apple Polishers
11 **Movie:** Before and After (1979). Patty Duke Astin, Bradford Dillman. An overweight woman learns that beauty is only skin deep.
13 Washington Week in Review
21 **Movie:** The Man Who Came to Dinner (1941). Monty Woolley, Bette Davis.
H **Movie:** Oh! Heavenly Dog
N **Movie:** Leadbelly
S **Movie:** Paternity
W **Movie:** I Go Pogo

8:30
5 Carol Burnett
7 Odd Couple
9 Meet the Mayors
13 Wall $treet Week

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 Greatest American Hero
9 New York Report
13 Body in Question
31 Odyssey
W **Movie:** Death Valley

9:30
9 **Basketball:** Nets vs. Phoenix

10:00
2 Falcon Crest
4 Remington Steele
5 11 News
7 The Quest
13 Phillip Guston
31 Masterpiece Theatre: To Serve Them All My Days
H **Movie:** The Formula
S **Movie:** The Baby Maker

10:10
N **Movie:** The Man Who Loved Women

10:15
21 **Movie:** Nothing Sacred (1937). Frederic March, Carole Lombard.

10:30
11 Metropolitan Report

11:00
2 4 7 News
5 M*A*S*H
11 Sanford & Son
13 **Movie:** Bluebeard's Eighth Wife. See Thursday, Nov. 25, 9 p.m.

11:30
2 **Movie:** Outside Chance (1978). Yvette Mimieux, Dick Armstrong.
4 Tonight
5 Starsky & Hutch
7 Nightline
11 Saturday Night
W **Movie:** Summer Camp

12 **MIDNIGHT**
7 The Last Word
9 Madame's Place
H **Movie:** Cutter's Way
S **Movie:** Southern Comfort

12:15
N **Movie:** Eraserhead

12:30
4 SCTV Network
5 Mission: Impossible
9 You Asked For It
11 Star Trek

1:00
7 **Movie:** Tailgunner Joe, Part II. See Thu., Nov. 25, 1 a.m.
9 Christian Children's Fund
W **Movie:** Underground Aces

1:30
5 America's Top Ten
11 News

1:50
S Sex: Teenage Style

1:55
H **Movie:** Oh! Heavenly Dog

2:00
2 **Movie:** Showdown (1973). Dean Martin, Susan Clark.
4 News
5 Soul Train
9 Joe Franklin
11 Entertainment Tonight

2:15
7 News

SOLUTIONS TO LAST WEEK'S PUZZLES

R	E	A	S	S	E	S	S	E	D	■	A	R	I	A
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TELEVISION

2:30
11 Best of the Midnight Special

2:50
S **Movie:** Blood Beach

3:00
4 Uncle Floyd
5 **Movie:** Letter From an Unknown Woman (1948). Joan Fontaine, Louis Jourdan. Max Ophuls's brilliant tragedy of a woman's life sacrificed for an unrequited love.
9 **Movie:** Roberta (1935). Irene Dunne, Fred Astaire.

3:30
4 Romance Theatre
11 **Movie:** The Lavender Hill Mob (1951). Alec Guinness, Stanley Holloway. Wonderful British comedy about a robbery.

3:40
H **Movie:** Father Figure

3:59
2 **Movie:** Situation Hopeless, But Not Serious (1965). Robert Redford, Alec Guinness.

4:00
4 Mary Tyler Moore

4:20
S Ernie Kovacs: TV's Original Genius

4:30
11 Abbott and Costello

5:00
11 Best of Groucho

5:15
H Yesteryear. . . 1942

5:30
11 Biography

5:35
9 **Movie:** Fang and Claw (1935). Frank Buck

5:50
S Laff-A-Thon

Mon., Nov. 29

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 21 3-2-1 Contact
31 All About TV
S Jonathan Winters

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Slim Cuisine
31 City Comment
H **Movie:** The Great Adventure
S Ernie Kovacs: TV's Original Genius

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Up and Coming

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Day of Disaster
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Speaking of Love
31 Opening Night

8:00
2 Square Pegs
4 Little House on the Prairie
5 PM Magazine
7 That's Incredible
9 Leonard Bernstein Conducts
11 Blood and Honor, Part I. Jeffrey Frank, Elisabeth Endriss.
13 Great Performances: The Charterhouse of Parma
31 Non Fiction Television
H **Movie:** The Wild Geese
N **Movie:** Sleeping Dogs
S **Movie:** 9 to 5
W **Movie:** Charles et Lucie

8:30
2 Private Benjamin
5 Carol Burnett

9:00
2 M*A*S*H
4 **TV Movie:** The Executioner's Song, Part II. See Sun, Nov. 28, 9 p.m.
5 Merv Griffin
7 **Football:** Miami vs. Tampa Bay
9 **Movie:** Portrait in Black (1960). Lana Turner, Anthony Quinn. Murder mystery.
13 Magic of Dance
21 The 50s: Moments to Remember
31 Cityscope

9:30
2 Newhart
31 New England Begins

9:45
W **Movie:** All the Marbles

10:00
2 Cagney & Lacey
5 11 News
13 Six Great Ideas
31 Mystery!
N **Movie:** The Bug
S A New Day in Eden

10:15
H **Movie:** So Fine

10:30
11 News
S Romance

11:00
2 4 News
5 M*A*S*H
9 Madame's Place
11 Metropolitan Report
13 **Movie:** I'm No Angel (1933). Mae West, Cary Grant.
S **Movie:** Gemini

11:30
2 Trapper John, M.D.
4 Tonight
5 Starsky & Hutch
9 Hawaii Five-O
11 Saturday Night

11:45
W **Movie:** Southern Comfort

11:50
H **Movie:** Oh! Heavenly Dog

12 **MIDNIGHT**
7 News
N **Movie:** The Wild Child

12:30
4 David Letterman
5 Mission: Impossible
7 Nightline
9 You Asked For It
11 Star Trek

12:40
2 Columbo

1:00
7 The Last Word
9 Christian Children's Fund
S **Movie:** Happy Birthday to Me

1:30
4 News
5 Hogan's Heroes
11 News

1:35
H **Movie:** Father Figure

2:00
2 News Nightwatch
5 Best of Midday
7 **Movie:** The Cheyenne Social Club (1970). Jimmy Stewart, Shirley Jones.
9 Joe Franklin
11 Entertainment Tonight

2:30
4 Mary Tyler Moore
11 **Movie:** The Promoter (1952). Alec Guinness, Valerie Hobson. A British slum kid becomes a famous comedian.

2:50
S **Movie:** The Happy Hooker Goes to Washington

3:00
4 Romance Theatre
5 Off the Set
9 **Movie:** That Man From Colorado (1948). Glenn Ford, William Holden.

3:10
H **Movie:** The Wild Geese

3:30
4 Here's Lucy
5 Black News

3:55
7 News

4:00
5 Love American Style

4:15
S **Movie:** 9 to 5

4:30
11 Abbott and Costello

5:00
11 Biography

5:25
H Blockheads: The 4th Annual Ventriloquism & Comedy Show

5:30
4 Health Field
11 News

Tue., Nov. 30

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days Again
13 21 3-2-1 Contact
31 Women: NY Edition

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Slim Cuisine
31 City Comment
S Torch Song

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.
H Men's Gymnastics

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 *Here's Richard*
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Art of Being Fully Human
31 Tony Brown's Journal

8:00
2 Bring Them Back Alive
4 Father Murphy
5 PM Magazine
7 Happy Days
9 Apple Polishers
11 **Movie:** Skyjacked (1972). Charlton Heston, Yvette Mimieux.
13 Nova
31 With Ossie and Ruby
H **Movie:** Falling in Love Again
N **Movie:** The Last Metro
S Sinatra Concert
W **Movie:** The High and the Mighty

8:30
5 Carol Burnett
7 Laverne & Shirley
9 Newark and Reality
31 Detroit Black Journal

9:00
2 GE Theatre: Something So Right. Ricky Schroder, Patty Duke Astin.
4 Gavilan
5 Merv Griffin
7 Three's Company
9 **Hockey:** Islanders vs. St. Louis
13 Mystery!
21 Masterpiece Theatre: To Serve Them All My Days
31 Humanities Through the Arts

9:30
7 9 to 5
31 Understanding Human Behavior

10:00
4 St. Elsewhere
5 11 News
7 Hart to Hart
13 Odyssey
21 Blitz on Britain
31 Japan: Living/Changing Tradition
H More Unexpurgated Benny Hill
S A New Day in Eden

10:15
N The Man Who Loved Women

10:30
11 Metropolitan Report
31 It's Everybody's Business
S Romance
W **Movie:** McLintock!

11:00
2 4 7 News
5 M*A*S*H
11 Sanford & Son
13 **Movie:** Palm Beach Story (1942). Claudette Colbert, Rudy Vallee.
21 **Movie:** Three Smart Girls (1936). Deanna Durban, Ray Milland.
31 Focus on Society
H **Movie:** Ode to Billy Joe
S Bizarre

11:30
❷ Quincy
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
⓫ Saturday Night
㉛ American Story
🅢 **Movie:** The Incredible Shrinking Woman

12 **MIDNIGHT**
❼ The Last Word
❾ Madame's Place
🅝 **Movie:** Dragon Princess

12:30
❹ David Letterman
❺ Mission: Impossible
❾ You Asked For It
⓫ Star Trek

12:40
❷ McMillan and Wife

12:45
🅦 **Movie:** Games Women Play

12:50
🅗 **Movie:** Sphinx

1:00
❼ **Movie:** McCabe and Mrs. Miller (1971). Warren Beatty, Julie Christie.
❾ All God's Children
🅢 **Movie:** Goodbye, Emmanuelle

1:30
❹ ⓫ News
❺ Hogan's Heroes

2:00
❷ News Nightwatch
❺ **Movie:** On Moonlight Bay (1951). Doris Day, Gordon MacRae. Romantic musical fluff set in pre-WWI Indiana.
❾ Joe Franklin
⓫ Entertainment Tonight

2:30
❹ Uncle Floyd
⓫ **Movie:** The Leather Saint (1956). John Derek, Paul Douglas. A minister becomes a boxer to help his parish.

2:40
🅢 **Movie:** Back Roads

2:50
🅗 **Movie:** The Howling

3:00
❹ Romance Theatre
❾ **Movie:** I Accuse! (1958). Jose Ferrer, Viveca Lindfors. Failed attempt to capture the spirit of Zola's *J'accuse*, condemning the anti-Semitic Dreyfus trial.

3:30
❹ Mary Tyler Moore

4:00
❹ Here's Lucy

4:02
❺ Love, American Style

4:20
🅗 Sherlock Holmes

4:30
⓫ Abbott and Costello

5:00
⓫ Biography

5:30
❹ Health Field
⓫ News

Weekend, Nov. 27-28

Sat., Nov. 27

6:00
❷ Patchwork Family
❺ Pattern For Living
⓫ Joya's Fun School
🅗 **Movie:** The Incredible Shrinking Woman

6:20
🅢 Christmas Mountain

6:30
❹ Rebop
❺ Insight
❼ News
⓫ Hot Fudge

7:00
❷ Captain Kangaroo
❹ Sonrisas
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Magilla Gorilla

7:30
❹ Infinity Factory
❺ Popeye
❼ Wildlife Adventure
❾ Growing Years
⓫ Pink Panther
🅗 **Movie:** Paternity

8:00
❷ Speed Buggy
❹ Flintstones
❺ Bullwinkle
❼ Superfriends
❾ Christopher Closeup
⓫ MGM Cartoon Festival
⓭ Sesame Street
㉛ Carrascolendas
🅢 **Movie:** The Runner Stumbles

8:30
❷ Pandamonium
❹ Shirt Tales
❺ Laurel and Hardy
❼ Pac Man
❾ Apple Polishers
⓫ Sport Billy
㉛ Villa Alegre

9:00
❷ Gilligan's Planet
❹ Smurfs
❺ Little Rascals
❾ International Christian Aid
⓫ F Troop
⓭ Mister Rogers
㉑ Focus on Society
㉛ La Esquina
🅗 **Movie:** Ode to Billy Joe

9:30
❷ Bugs Bunny/Road Runner
❺ I Love Lucy
❼ Pac-Man
❾ Davey and Goliath
⓫ Munsters
⓭ Electric Company
㉛ Mundo Real

10:00
❺ Saturday Morning
❼ Mork and Mindy Hour
❾ Dr. Who
⓫ **Movie:** Farewell to the Planet of the Apes (1974). Roddy McDowall, Ron Harper. Another apocalyptic adventure on the ape-led Earth.
⓭ Nature
㉑ It's Everybody's Business
㉛ Sonrisas
🅢 Rick Springfield

10:30
❷ Bugs Bunny/Road Runner
❹ Gary Coleman
㉛ Que Pasa U.S.A.?

11:00
❹ Incredible Hulk and the Amazing Spider Man
❼ Scooby & Scrappy Doo
❾ All Star Wrestling
⓭ Understanding Human Behavior
㉑ American Story
㉛ Humanities Through the Arts
🅗 Men's Gymnastics

11:30
❷ Meatballs & Spaghetti
⓭ Understanding Human Behavior
🅢 **Movie:** 9 to 5

12 **NOON**
❷ Popeye
❹ Jetsons
❺ America's Top Ten
❼ **Football:** Auburn vs. Alabama
❾ Nancy Drew
⓫ Entertainment This Week
⓭ Presente
㉑ Square Foot Gardening
㉛ Understanding Human Behavior
🅗 Dollars & Sense Show

12:30
❷ Fat Albert
❹ Flash Gordon
❺ Portrait of a Legend
⓭ ㉑ This Old House
🅗 **Movie:** Ragtime

1:00
❷ **Basketball:** North Carolina vs. Missouri
❹ Journey to Adventure
❺ Big Valley
❾ **Movie:** The Thief of Bagdad (1940). Sabu, June Duprez. Richly entertaining fantasy from the Arabian Nights tales.
⓫ At the Movies
⓭ ㉑ Victory Garden
㉛ Japan: Living/Changing Tradition
🅦 **Movie:** Southern Comfort

1:30
❹ The Law Works
⓫ Hee Haw
⓭ French Chef
㉑ Twilight Criterium
🅢 Fractured Flickers

2:00
❹ **Movie:** Son of Monte Cristo (1940). Louis Hayward, Joan Bennett.
❺ I Love Lucy
⓭ Matinee at the Bijou
㉑ Long Island Sports
㉛ It's Everybody's Business
🅢 **Movie:** Skirts Ahoy

2:30
❺ **Movie:** Mogambo (1954). Clark Gable, Ava Gardner. John Ford's romance set in Africa.
⓫ The Prince and the Pauper
❾ **Movie:** Hercules Unchained (1960). Steve Reeves, Sylva Koscina.
⓫ Laugh Trax
㉛ Focus on Society
🅦 **Movie:** Spirit of the Wind

3:30
❷ NCAA Today
⓭ Sneak Previews
🅗 **Movie:** Ice Castles

3:45
❷ **Football:** Notre Dame vs. Southern California
❼ **Boxing:** U.S.A. vs. Cuba

4:00
❹ Sports World
⓫ White Shadow
⓭ Nova
㉑ Supersoccer
㉛ American Story
🅢 **Movie:** The Runner Stumbles

5:00
❺ Mission Impossible
❼ Wide World of Sports
❾ Outer Limits
⓫ Chips Patrol
⓭ America's Black Forum
㉑ Sesame Street
㉛ This Old House
🅦 The Making of Raiders of the Lost Ark

5:30
❹ NFL Week in Review
⓭ Open Mind
㉛ Lawmakers
🅗 Men's Gymnastics

6:00
❹ News
❺ Starsky & Hutch
❾ Racing from Aqueduct
⓫ Star Trek
⓭ Lawmakers
㉑ Sneak Previews
㉛ Searching
🅢 **Movie:** 9 to 5
🅦 **Movie:** The Cat and the Canary

6:30
❹ ❼ News
❾ In Search of
⓭ Mainstream
㉑ The Guitar with Frederick Noad
㉛ European Television
🅗 **Movie:** The Incredible Shrinking Woman

7:00
❷ News
❹ Prime of Your Life
❺ Welcome Back, Kotter
❼ Say Goodbye Again
❾ The Saint
⓫ Dance Fever
⓭ Inside Albany
㉑ Sammy Davis, Jr.
㉛ New Voice

7:30
❷ 2 on the Town
❹ Glen Campbell Music Show
❺ All in the Family
⓫ Solid Gold
⓭ Agronsky & Co.
㉛ Opening Night

8:00
❷ Walt Disney
❹ Diff'rent Strokes
❺ **Movie:** Treasure Island (1934). Wallace Beery, Jackie Cooper. Beautifully done version of Robert Louis Stevenson's swashbuckling novel.
❼ T.J. Hooker
❾ **Basketball:** Knicks vs. Milwaukee
⓭ Closing Ranks
㉑ Rosemary Clooney
㉛ Evening at Pops
🅝 **Movie:** Dragon Princess

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S Rick Springfield
W **Hockey:** Rangers vs. Islanders

8:30
4 Silver Spoons
11 **Movie:** The Bridges at Toko-Ri (1954). Grace Kelly, William Holden. Nicely done version of Michener's Korean War novel

9:00
2 **TV Movie:** Games Mother Never Taught You. Loretta Swit, Sam Waterston.
4 Gimme a Break
7 Love Boat
13 Mountbatten: A Man for the Century
21 GI Jive
31 N.Y.U. Broadcast Lab

9:30
4 Love, Sidney
31 Women: N.Y. Edition
H **Movie:** Paternity
S **Movie:** So Fine

10:00
4 Devlin Connection
5 News
7 Fantasy Island
13 **Movie.** No Time For Love (1943). Claudette Colbert, Fred MacMurray.
31 Six Great Ideas
N **Movie:** Operation Orient

10:30
5 Black News
11 News

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
H More Unexpurgated Benny Hill
S Best of Bizarre
W **Movie:** Stir Crazy

11:15
7 News

11:30
4 Saturday Night Live
5 **Movie:** It's a Wonderful Life (1947). James Stewart, Donna Reed. Frank Capra's comedy is classic, life affirming Hollywood.
9 Harness Racing from Yonkers
11 Streets of San Francisco
13 Mystery!
S **Movie:** Enter the Ninja

11:45
2 Sports People
7 **Movie:** Summer of '42 (1971). Jennifer O'Neill, Gary Grimes.

12 **MIDNIGHT**
2 **Movie:** Play It Again, Sam (1972). Woody Allen, Diane Keaton.
9 Championship Wrestling
H **Movie:** Ragtime
N **Movie:** Women in Love

12:30
11 Best of the Midnight Special

1:00
4 Uncle Floyd
9 **Movie:** Thirst (1979). David Hemmings, Chantal Contouri. A suburban career woman is pursued by vampires.
W **Movie:** Love by Appointment

1:10
S **Movie:** Rich and Famous

1:15
7 **Movie:** Class of '44 (1973). Gary Grimes, Deborah Winters.

1:30
11 News

1:53
2 **Movie:** The Andromeda Strain (1971). Arthur Hill, David Wayne.

2:00
4 An Evening at the Improv
11 Solid Gold

2:05
5 **Movie:** Unconquered (1947). Gary Cooper, Paulette Goddard. A camp DeMille spectacular about colonial days in America.

2:45
H **Movie:** Ode to Billy Joe
W **Movie:** I Hate Blondes

3:00
4 Mary Tyler Moore
9 **Movie:** The Steagle (1971). Richard Benjamin, Cloris Leachman.
11 **Movie:** They Call Me Trinity (1972). Farley Granger, Terence Hill.

3:10
S **Movie:** So Fine

3:30
4 Mary Tyler Moore

4:00
4 Here's Lucy

4:28
2 **Movie:** The Odd Couple (1968). Jack Lemmon, Walter Matthau.

4:35
H **Movie:** Ice Castles

4:40
S **Movie:** Texas Lightning

5:00
11 Biography

5:30
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., Nov. 28

6:00
9 Straight Talk
11 Dick Van Dyke

6:15
S **Movie:** Fall Line

6:30
2 Mr. Moon's Magic Circus
4 Sermonette
5 Time for Timothy
7 News
11 Herald of Truth
H **Movie:** Any Which Way You Can

6:45
11 Davey and Goliath

7:00
2 Captain Kangaroo
4 Agriculture U.S.A.
5 Kenneth Copeland
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller
S Fall Line

7:30
4 Twice a Woman
7 This Is The Life
9 Growing Years

8:00
2 For Our Times
4 Today in New York
5 Jimmy Swaggart
7 Christopher Closeup
9 Church Growth International
11 Dr. Snuggles
13 Sesame Street
S Shogun Warriors Starvengers

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
11 Magilla Gorilla
H HBO Magazine

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Planet of the Apes
13 Mister Rogers

9:30
4 That Teen Show
5 World's Greatest Cartoon Show
7 Best of Kids Are People Too
9 Point of View
11 Josie and the Pussycats
13 Electric Co.
H **Movie:** I Go Pogo

10:00
4 Positively Black
9 Mass
11 Tom and Jerry
13 3-2-1 Contact
21 Sesame Street
S **Movie:** Ice Castles

10:30
2 Public Hearing
4 Visiones
7 Wildlife Adventure
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 First Estate
5 **Movie:** Tarzan and the Great River (1967). Mike Henry, Jan Murray.
7 Hispanic Writers of Greater New York
9 Make Peace With Nature
11 Three Stooges
13 Championship Skating
21 Sports America
H **Movie:** Sphinx

11:30
2 Face the Nation
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Buck Privates Come Home (1947). Bud Abbot, Lou Costello. Terrific A & C.

12 **NOON**
2 Giants '82/Ray Perkins
4 Meet the Press
9 Robert Schuller
13 Survival Special
21 Antiques & Americana
S **Movie:** Sinatra Concert

12:30
2 NFL Today
4 Journey to Adventure
7 Directions
21 Magic of Oil Painting

1:00
2 **Football:** Jets vs Green Bay
4 Lock and Key
5 **Movie:** Mark of Zorro (1974). Frank Langella, Ricardo Montalban.
7 Like It Is
9 **Movie:** Major Dundee (1965). Charlton Heston, Richard Harris. Sam Peckinpah's elegant Western.
11 **Movie:** War of the Gargantuans (1966). Russ Tamblyn.
13 Magic of Dance
21 Victory Garden
H **Movie:** Any Which Way You Can

1:30
21 Square Foot Gardening
S Four Horsemen of the Apocalypse

2:00
4 **Movie:** Life and Times of Grizzly Adams (1976). Richard Friedenberg, Bozo.
7 Eyewitness News Conference
13 Great Performances: The Charterhouse of Parma
21 Washington Week in Review
W **Movie:** Western Racketeer

2:30
5 **Movie:** 100 Rifles (1969). Jim Brown, Raquel Welch. Tense Western action.
7 So You Think You Got Troubles?!
21 Wall $treet Week

3:00
7 Crisis Theatre· The Gun
9 **Movie:** Tobruk (1967). Rock Hudson, George Peppard. WW2 action in Northern Africa.
11 **Movie:** The Poseidon Adventure (1972). Gene Hackman, Shelley Winters.
13 Six Great Ideas
21 **Movie:** Becket (1964). Richard Burton, Peter O'Toole.
W Short Subjects

3:30
4 NFL '82
W **Movie:** Octagon

4:00
4 **Football:** Kansas City vs. Los Angeles
7 **Movie:** You're Never Too Young (1955). Jerry Lewis, Dean Martin.
13 American Interests
31 Washington Week in Review

4:30
2 Lorne Greene's New Wilderness
13 Tony Brown's Journal
31 Lawmakers

5:00
2 Famous Classics
5 Kojak
7 Sportsbeat
9 Those Amazing Animals
13 To be announced
31 Money Makers
H HBO Magazine
S Fall Line

5:30
11 **Movie:** Miracle on 34th Street (1947). Maureen O'Hara, Edmund Gwenn.
13 Firing Line
31 European Journal
W **Movie:** Paternity

6:00
2 4 7 News
5 **Movie:** 30 Seconds Over Tokyo (1944). Spencer Tracy, Van Johnson. Gung-ho WW2 action.
9 Battlestar Galactica
21 Survival Special
31 All about TV
H **Movie:** Sphinx
S **Movie:** Ice Castles

6:30
2 4 7 News
13 Pick Up Your Feet: The Double Dutch Show
31 Cityscope

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It or Not!
9 Hockey: Rangers vs. Buffalo
31 Rebop

7:30
11 Entertainment This Week
13 Pick Up Your Feet: The Double Dutch Show
31 Scar of Shame
W **Movie:** Prince of the City

8:00
2 Archie Bunker's Place
4 CHiPS
7 Matt Houston
13 Nature
21 Mystery!
H Country Rock '82
N **Movie:** Leadbelly
S **Movie:** Pretty Maids All in a Row

8:30
2 Gloria
11 Lawrence Welk
31 St. Louis Blues

9:00
2 The Jeffersons
4 **TV Movie:** The Executioner's Song, Part I. Tommy Lee Jones, Rosanna Arquette.
5 James Michener's U.S.A.
7 **Movie:** The Electric Horseman (1979). Robert Redford, Jane Fonda.
13 Masterpiece Theatre: To Serve Them All My Days
21 **Movie:** The Boy Friend (1971). Twiggy, Tommy Tune.

9:05
31 Sound Festival: Tierra with Sheila Escoredo

9:30
2 One Day at a Time
11 Wall Street Journal Report
H **Movie:** Any Which Way You Can

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Ripping Yarns
31 Crisis to Crisis
N **Movie:** Stevie
S A New Day in Eden

10:30
5 Sports Extra
11 From the Editor's Desk
13 Hitch Hikers Guide to the Galaxy
W **Movie:** Montenegro

11:00
2 4 News
5 Off the Set
9 Barry Farber
11 At the Movies
13 Metrocosms
21 **Movie:** All at Sea (1958). Alec Guinness, Irene Browne.
S Sinatra Concert

11:15
2 News

11:30
5 David Susskind
11 Odd Couple
13 Matinee at the Bijou
H **Movie:** Stranger in the House

11:35
7 News

11:45
2 Sports Update
4 **Movie:** The Star Maker, Part II (1981). Rock Hudson, Brenda Vaccaro.

12 **MIDNIGHT**
2 **Movie:** Never Give An Inch (1972). Paul Newman, Lee Remick.
9 **Movie:** Destry Rides Again (1939). Marlene Dietrich, James Stewart.
11 Streets of San Francisco
N **Movie:** Animal Crackers

12:15
W Frank Sinatra

12:20
7 Sports Special

12:30
S **Movie:** Montenegro

12:35
7 **Movie:** Sweet November (1968). Sandy Dennis, Anthony Newly.

1:00
11 News

1:10
H **Movie:** Prince of the City

1:30
5 Too Young to Die
11 Weekend Sports Wrap-Up

1:45
4 Mary Tyler Moore

2:00
2 News Nightwatch
9 Psychic Phenomena
11 It's Your Business

2:10
S **Movie:** The Exterminator

2:15
4 Positively Black

2:30
11 Notre Dame Football

2:50
7 **Movie:** Pajama Party (1968). Tommy Kirk, Annette Funicello.

3:00
9 **Movie:** When Comedy Was King (1960). Terrific compilation of silent movie greats: Chaplin, Laurel and Hardy, Keaton, etc.

3:30
11 Dick Van Dyke

4:00
11 Best of Groucho
S **Movie:** Pretty Maids All in a Row

4:10
H Country Rock '82

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sea bass seviche with avocado, crisp roast duckling with New York State peach sauce, poached Atlantic halibut with American caviar and saffron cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed whole fish. Res. sug. Open daily 11:30-10. **(I)** MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: chicken & ribs, hamburgers, salads. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to midnight. **(I)** AE, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. American-Nouvelle. Spcls: insalata di mare, cucumber soup, steak au poivre, filet of sole grenobloise. Res. sug. Open daily noon-2 a.m. **(I).** AE.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: sautéed shrimp with mango sauce, rack of lamb for two. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

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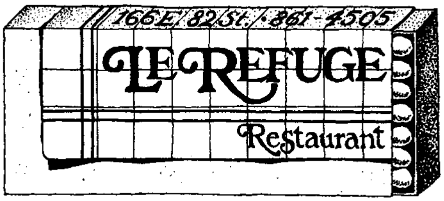
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RESTAURANT DIRECTORY

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CAFE SOCIETY—43 E. 20th St., 673-8885. Casual. Novelle cuisine. Spcls: sautéed crab in a sweet potato basket, grilled tournedos of beef in lobster butter sauce, baked red snapper in phyllo pastry. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Closed Sat.-Sun. except for private parties. **(M)** AE.

DOMENICO'S RESTAURANT—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccata, red snapper marichiaro, swordfish arreganata. Res. nec. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MARMALADE PARK—222 E. 39th St., 687-7803/4. Dress opt. Continental. Res. sug. L Mon.-Sat. 5-11:45, Sun. to 9. Br Sun. noon-5. Outdoor garden. **(M)** AE, CB, DC, MC, V.

MARY ELIZABETH'S—6 E. 37th St., 683-3018. Casual. Traditional American. Spcls: spoon-dropped codfish balls, roast loin of pork, beef pot-roast, home baked bread. B Mon.-Sat. 7-11. L Mon.-Sat. 11-3. D Mon.-Fri. 4-9. Complete D. Private parties for 50. Closed Sun. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat.-Sun. noon-4. Bar open til 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHALIMAR—39 E. 29th St., 889-1977/684-8327. Casual. Indian-Pakistani. Spcls: chicken tandoori, chicken karahai kebab, fish masala. Res. sug. Open daily noon-midnight. Complete L & D. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: squab & sweetbread terrine with fresh morelles, smoked cornish game hen, sausage of wild boar & mushrooms, medallion of venison. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

23rd STREET BAR & GRILL—158 E. 23rd St., 533-8877. Casual. American-Continental. Spcls: batter fried chicken, chinese baby-back ribs, smoked turkey & mozzarella sandwiches, chili. Open Mon.-Fri. 11 a.m.-2 a.m., Sat. noon-3 a.m., Sun. to 1 a.m. Br Sun. noon-4. Private parties for 25-60. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. **(I-M)** AE, CB, DC, MC, V.

BISTRO BORDEAUX—407 Eighth Ave., bet. 30th & 31st Sts., 594-6305. Casual. French. Spcls: terrine of vegetables, steak with shallots, sole cressonnière. Res. sug. L Mon.-Fri. noon-3. D daily 5-10:30. **(M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francaise. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(I-M)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zaruela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

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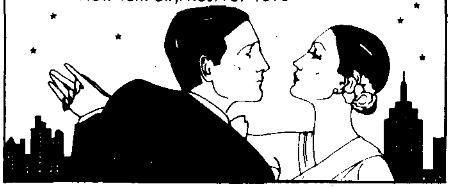

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RESTAURANT DIRECTORY

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

BEIJING PAVILION—220 E. 46th St., 661-8275. Dress opt. Mandarin-Szechuan. Spcls: Peking duck, sauteed prawns with shanpung sauce, kirin fish Peking style. Res. nec. L daily noon-3. D daily 3-11. Private parties for 140. **(M)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. **(I)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

THE COMMON GOOD—304 E. 48th St., 935-9840. Casual. American-Continental. Spcls: oriental sesame chicken, Texas barbecue ribs, Louisiana shrimp fry. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Bar til 3 a.m. Ent. nightly. **(I-M)** AE.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

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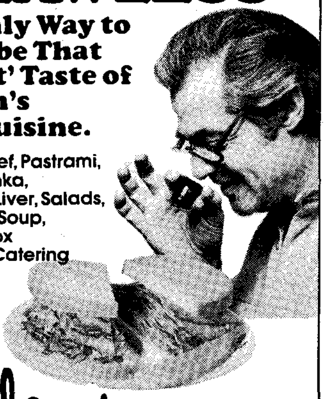

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RESTAURANT DIRECTORY

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

JIMMY'S 46—148 E. 46th St., 986-4676. Dress opt. Continental. Spcls: steak suprême, mixed seafood platter, veal masala, lamb chops. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11, Sat. from 4. Private parties for 55. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5:30-11, Sat. to 10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, scallop & shrimp pernod, prime ribs. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(I)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking from 6. **(M)** AE, CB, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 a.m. **(M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli *Spcls: corned beef, pastrami, cheese blintzes, matzo* ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-3. D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Tues.-Sat. noon-2:30. D Tues.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. & Mon. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. *French. Spcls: duck Normande, côte de veau* aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish-Mexican. Spcls: paella a la Valenciana, mariscada bilbaina, Mexican combination. Res. sug. Open daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

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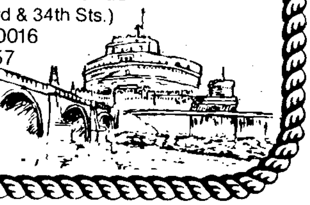

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HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIX'S—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—968 Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Sun.-Wed. 3:30-10, Thurs. to 10:30, Fri.-Sat. to midnight. **(I)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

THE GALLERY—1063 First Ave., at 58th St., 759-4200. Casual. American-French. Spcls: breast of duckling with blackcurrent, escalope of salmon with sauce pernod and fresh dill, grilled rack of lamb with sage and thyme. Res. sug. L Mon.-Fri. noon-3:30. D daily 6-11. Br Sun. noon-3:30. Private parties for 50. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INDIGO—41 E. 58th St., 308-4788. Jacket required. Continental. Spcls: Dover sole meunière, chicken curry, veal paillard. Res. sug. D Mon.-Sat. 7:30-2 a.m. Complete D. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRATTORIA PINO—981 Third Ave., at 59th St., 688-3817. Casual. Italian. Spcls: pasta, Italian pizza, stuffed artichoke hearts. Open Mon.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 11:30, Sun. 1-11. **(I)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Italian. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Mon.-Thurs. 5-11, Fri.-Sun. to midnight. Private parties. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

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DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: steamed mussels, poached fillet of sole with pesto sauce, escalope of veal stuffed with spinach & cheese, pears in beaujolais. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

OSCARS SALT OF THE SEA—1155 Third Ave., bet. 67th & 68th Sts., 879-1199. Casual. American-Seafood. Spcls: broiled stuffed lobster, fresh shellfish, poached salmon. L daily 11:30-4. D Sun.-Thurs. 4-10:45, Fri.-Sat. to 11:45. Complete L & D. **(I-M)** AE, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-4 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

ZUCCHINI—1336 First Ave., bet. 71st & 72nd Sts., 249-0559. Casual. Vegetarian. Spcls: ratatouille casserole, steamed garden vegetables, soups, salads. Res. sug. L daily 11-5. D daily 5-11. Private parties for 60. **(I)** AE, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M)** **Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE ELYSEE—200 W. 70th St., 787-7399. Casual. French. Spcls: filet mignon with green peppercorns, poached scallops with vegetables, minced sole with fresh pasta and foie gras, saddle of lamb. Res. sug. D Mon.-Sat. 5:45-12:30. Bar til 1:30. Closed Sun. **(M)** AE.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.,** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp, beer, wine, or sangria; and baked potato. Child's D. **Bayridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free salad bar; shrimp; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal francais, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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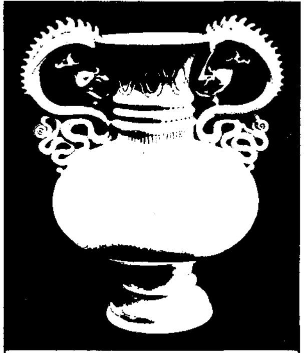

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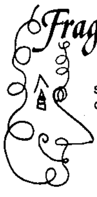

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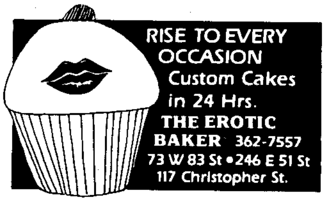

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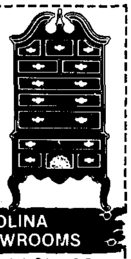

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Freddy — All my love from me to you . . . always & forever. Martha.

Mr. Polo — I love to watch you swing your mallet — Your No. 1 Polo Cheerleader

ME — KK went blank so CL is saying we both love you!

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Noelle - One day, we will return to the Park Lane. O.K.? Love, Georgie Boy.

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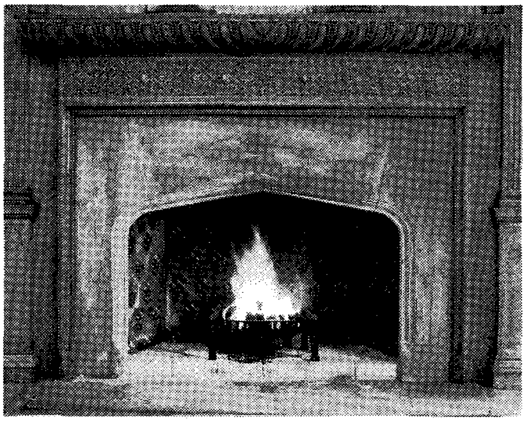

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 461

BY MARY ANN MADDEN

HONEST ABE LINCOLN-square deals on cars, new and used.

MARMO SETS-scenic design.

RHESUS PIECES-the music shop for Darwinians.

Above, monkey business. Competitors are invited to submit up to three entries from a classified directory (businesses, services, or what you will) based upon themes made similar by punning or other molestation.

Results of Competition 458, in which you were asked for TV shows to be seen this fall.

Report: All one can remark upon is the inexplicable popularity of Scott Baio as anyone and Shelley Winters in cameo roles. Please note the list (below) of titles only—we had no room for more. And thanks to all.

First Prizes of two-year subscriptions to "New York" to:

NATURE RED IN TOOTH AND CLAW. A fascinating look at the hidden world of violence in our natural surroundings, including rare footage of the razor-billed auk, the coelacanth, and the spotted dasyure. Special guest appearance by David Attenborough. Narrated by Leonard Nimoy.

E. L. Dachslager, Houston, Tex.

OH, WOW, MAN. Two hippies who fell asleep at Woodstock wake up in 1982 and get involved in a zany Senate race in California. Sunshine: Pam Dawber. Spacey: John Denver. Special appearance by John Lindsay as the president.

David K. Miller, N.Y.C.

WHY WE HAVE SILLY NAMES. Meryl Streep and Bo Derek answer questions from Koo Stark.

John Zinmeister, Minneapolis, Minn.

Runner-up Prizes of one-year subscriptions to "New York" to:

NORMAN LEAR'S ALL IN THE SCRIPTURE. This week, the Angel of the Lord gets caught in a time crunch that could spell trouble for Abraham and Isaac, Esther will do anything to get Ruth's recipe for halvah, and Lot does his best to keep the wild deer away from his wife. Lot: Don Knotts. Angel of the Lord: Charles Nelson Reilly.

Peggy J. Lemm, Minneapolis, Minn.

INSTITUTIONAL VELVET. A little girl is hospitalized after falling off her horse.

Larry Snyder, Pleasant Valley, N.Y.

THE STRAWBERRY SHORTCAKE FUN SHOW (Children). Today, Strawberry (Aileen Quinn) talks on her phone, brushes her hair, helps her mother can preserves, and discovers she has telekinetic powers.

Mark Gatza, Stevenson, Md.

And Honorable Mention to:

THE WANDERING PRINCE. Prince Thorndyke of Chipping spends a stolen weekend with twin sisters at the Pillsbury Bake-Off in Minneapolis, infuriating his mother (Carol Burnett). Prince: Scott Baio. Sisters: Heather MacRae and Meredith Baxter Birney.

Richard P. Monley, Birmingham, Mich.

IT'S INCOMPREHENSIBLE. Real-life vignettes of enigmatic people and events. Tonight: a man who collects hats once worn by Cordell Hull; the international wading finals; tips on buying flax.

A. Shulman, Villanova, Pa.

TALES OF RAIDERS OF THE LOST ARC. "Rhode Island" Red Jones, professor of mathematics at a Midwestern university, joins his old flame Marion, owner of a Jakarta bar, in search for the Lost Arc of the Tangent, a formula that will revolutionize plane geometry. Will they find it before Fibonacci, the suave European mathematician, does? John Schneider sings "Accentuate the Positive."

Stephen Arrants Jr., Union, N.J.

HEDGES. Hedges, a gardener at the White House, discovers a secret tunnel used by several important government officials. Mr. President: Robert Culp.

Carl Wolfson, Albany, N.Y.

MOON OVER A MILLIONAIRE. Three smart blondes, Charlene Tilton, Sally Struthers, and Annette Funicello (in wig), go to Alaska to land rich husbands. While posing as maid and secretary, Sally and Annette fall for a bellhop and a porter. Charlene falls for what seems to be a millionaire. Guess who turns out to be what and how?

Tom Morrow, N.Y.C.

THAT'S BELIEVABLE! Born-again Christians discuss their most recent experiences with hosts Jimmy Carter and Generalissimo Francisco Franco.

Bruce Karp, N.Y.C.

SUDDEN DEATH. Third quarter of a four-part mini-series based on the story of the recent N.F.L. players' strike.

A. T. Preyer, N.Y.C.

CHAPULTEPEC, P.I. A blind Aztec detective and his seeing-eye jaguar fight crime on the Mexican Riviera.

Richard Helfer, N.Y.C.

I REMEMBER WALDBAUM'S. A widow searches for the flank steak of her youth. Tonight, a manager in Wichita offers her double coupons. Yetta: Beatrice Arthur.

Larry Laiken, N.Y.C.

DAS BOOT. High jinks on a Nazi submarine stranded on the floor of the Straits of Gibraltar. Alan Alda stars as Der Kapitan.

Sheila B. Blume, M.D., Albany, N.Y.

BUZZARDS BAY. The continuing saga of wealth, power, love, lust, and politics in an Irish-American Cape Cod family. Parental guidance advised. William Devane, Cliff Robertson, James Franciscus, Jacqueline Bisset. Cameo by Peter Lawford.

J. S. Apelman, Covington, La.

THE BOB HOPE LEBANON CHRISTMAS SPECIAL. Joey Heatherton joins Bob as he entertains our boys overseas.

Merrill Hudson, Somerville, Mass.

PAC-REPAIRMAN. Lee Majors is computer-tech Dan Concrete, who wages a one-man battle against video-game breakdown in the seamy netherworld of arcade dens.

Lisa Brickey, McConnellsville, N.Y.
sp. mention: Judy Mostowitz, Brooklyn

SAGE OF THE ROYAL CREST. Dissension racks the House of Caldonia when Prince Kurt (Steven Ford) announces his plans to marry a young American showgirl (Tanya Roberts). Meanwhile, Prime Minister Gark (Jay Robinson) confronts Princess Cara (Morgan Fairchild) with photos of her hit-and-run accident. The Queen: Lana Turner. Mario: Cesare Danova.

Alvin Easter, Minneapolis, Minn.

THE LEW LEHRMAN STORY (Mini-series). Paid for by the Friends of Lew Lehrman Committee.

Gregory Greenberg, N.Y.C.

MIRANDA, MIRANDA. Telly Savalas spends an entire show reading a criminal his or her rights.

H. D. Anderson, Bloomfield Hills, Mich.

WALL STREET NEIGHBORHOOD. Fred Rogers is the host. Fred talks with Louis Rukeyser, and asks, "Can you say Rukeyser?"

Laura Sadd, Lexington, Ky.

DR. ROGERS' NEIGHBORHOOD. Fred Rogers is back from Stanford with his Ph.D. in psychology. Won't you be his friend? Today we learn all about what alligators can do to Daddy, and how to dismantle a trash compactor.
Mike Wolfkiel, Nanticoke, Pa.

DREADLOCK LAWYER. Bobby Rasta is a Jamaican attorney in New York representing fellow islanders trying to deal with "Babylon" time and place. Rasta: Eddie Murphy. Judge Mordant: Peter Boyle.
Joe Penkrot, Chicago, Ill.

READY FOR JESUS. From Sir Freddie Laker Chapel, live coverage of the Great Prophetic Rally with Bagwash Shree Rajeesh (formerly Eddie Cohen), guru and author. Subject to cancellation if the Second Coming occurs before 7:45 P.M. February 17.
Al Gasbarini, St. Catherine's, Ont.

CELEBRITY COOKING. California Governor Jerry Brown makes tofu stew. (Portions of this program may not be suitable for all family members.)
Anne Brett, Los Angeles, Calif.

THE BOTTOM LINE. Milton is hired as accountant for a lingerie firm and the other occupants of Apartment 2B try to cure his shyness around a pretty model. She likes him, and when Milton saves the firm from bankruptcy, they become engaged. Milton: James Coco.
Physics Bldg., S.U.N.Y., Albany, N.Y.

WHAT DID HE MEAN BY THAT? An in-depth analysis of famous quotations, reaching beyond the oral or written word.
Oscar Weigle, Whitestone, N.Y.

MY FAVORITE SANDWICH. Mason Reese stars in this heartwarming show about child performers and their most enjoyable noontime treats.
Ron Kaplan, Brooklyn

TENNIS COURT. Real tennis players meet before judges to dispute line calls.
Susan Salter, Southfield, Mich.;
Alan Levine, Massapequa, N.Y.

THIS IS JUSTICE? Hilarious misadventures of daffy Supreme Court Justice Lucy Summons (Lucille Ball). Tonight: Lucy loses the only copy of the chief's written majority opinion and has to get it back—fast! Chief justice: Gale Gordon.
David English, West Somerville, Mass.
sp. mention: Mary Flynn, Scarsdale, N.Y.

OH, GUSTAVE! Modern-day sitcom based on the life of composer-conductor Gustave Mahler.
Andy Bloor, N.Y.C.

I'M HAAGEN, HE'S DAZ. A method actress inherits an ice-cream factory.
Mark Greenberg, N.Y.C.

MA BELL. How one woman literally seduced a nation. Her fingers did the walking as she gouged an empire on the backs of the poor.
J. A. Hunt, New Fairfield, Conn.
similarly: Grace Katz, Rutland, Vt.

UGLY GEORGE'S CONFRONT THE PRESS CONFERENCE (Public service). This week's guest: Harrison Williams.
Charles Schlotter, Los Angeles, Calif.

ALIENS ALL. Abandoned by his crew near Houston, a teenage U.F.O. pilot (Scott Baio) joins forces with a laid-off automobile worker (Steve Ford) to penetrate the Johnson Space Center and create thousands of new jobs.
Bill Jaker, Morgantown, W. Va.

JUNIOR EXECUTIVE. Dave plays hooky from work, and it's up to his nine-year-old daughter, Jenny, to take his place at the board meeting. Dave: Ted Bessell.
Janice Bahn, Chicago, Ill.

THE MACHO CHEF. John De Lorean prepares oeufs à la neige; Helen Gurley Brown serves mouseburgers.
Joann Chalat, Grosse Pointe, Mich.;
Page Collier, Thibodaux, La.
sp. mention: Jody Neblett,
Brooklyn Heights, N.Y.

STEW. Flight attendant Jinx Callahan puts her life on the line when she agrees to become an undercover narcotics agent. Complications ensue when a fellow flight attendant becomes jealous of Jinx's relationship with a baggage handler. Special guest star: Sir John Gielgud.
Sara Joline, Huntington, N.Y.

ALBANY! Ettalu suspects that Miles may not be her baby's father, Heather meets a mysterious stranger, and Ed Koch blows a big lead.
James W. Schlotter, Palos Verdes, Calif.

Sample Titles: TOM CHISWICK AT CHUMLEY. VALLEY OF THE PREPPIES. THE ROADRUNNER'S CHRISTMAS CAROL. THESE ARE THE NEWS WITH EDWIN NEWMAN. GREAT DOGS OF HISTORY. WE LOST OUR CLOTHES. DR. TOOTH. EMERGENCY SHOESHINE. FOOTBALL: THE EARLY DAYS. MONDAY-NIGHT LIVESTOCK REPORT. CELEBRITY BATTLE OF THE OBNOXIOUS. LITIGATION & SHIRLEY. WET-MODEL PRIVATE EYES. ST. SOMEPLACE. BANK FAILURE. DEATH SENTENCE. BATTLE OF THE NETWORK CZARS. WHAT'S MY NETWORK? MICHAEL BUDMAN, PHARMACIST. THE INVESTOR GATORS. NATIONAL GEOGRAPHIC GOES TO NEW YORK. LET'S MAKE A MEAL. THE NEW GOSSIPMONGERS. CIRCUS NURSE. THE VATICAN GUY. GUESS MY RELIGION. MORMON FEMINIST WORKSHOP. DON'T TRY THIS AT HOME. GARFIELD.

NEW YORK. First of a series based on the Competition. This week Madden refuses to give out any prizes, Monsignor McLees (Rod Steiger) visits Rome, and the S.U.N.Y./Albany Physics Department beats M.I.T. 7 to 4. Madden: Norma Desmond.
Fred Blume, Rock Springs, Wyo.
sp. ment.: Mark Wolfson, Spring Valley, N.Y.

Competition Rules: One entry only should be sent to Competition Number 461, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by December 3. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 27–January 3 combined issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.**

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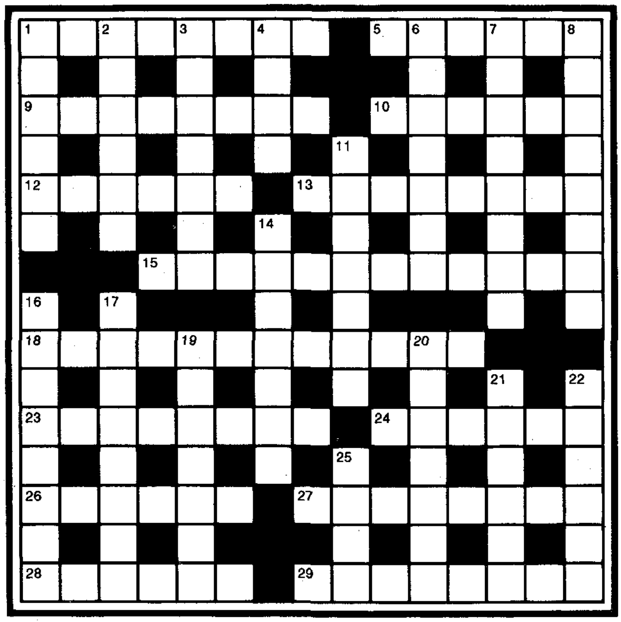
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Study the search for victory. (8)
5 Dashes about in the underworld. (6)
9 The finest way of travelling is to cover the ground on foot. (8)
10 One and a half times a remover. (6)
12 Reels for returning boats. (6)
13 Diverse as a veteran. (8)
15 Coastal place where the wine account includes something dry. (8, 4)
18 Means of regular admission without payment in main group. (6, 6)
23 A nude about to turn red in Welsh town. (8)
24 We hear the tradesman makes room. (6)
26 Back in my poor delapidated cottage, looking depressed. (6)
27 Records of a roguish saint. (8)
28 Monster from a nation by the sea. (6)
29 Burning love for a bird. (8)



Down

1 The artist is after being bowled in the middle of a stroke. (6)
2 Old man of the Northumbrian mountain? (6)
3 A painter till our turn. (7)
4 Team composed of stars but without real finish. (4)
6 Being worried a rider has an accident and goes to hospital. (7)
7 Place round which dice are shaken for the tyrannical. (8)
8 Colossal stance. (8)
11 What is left over for a bachelor to open up. (7)
14 Coins with a message? (7)
16 Like a pale mother in Egypt. (5, 3)
17 Place for an animal on trees. (8)
19 King who has a bathe in the turbulent Ouse. (7)
20 Place surrounded by orchards which makes apple-picker pretend. (7)
21 Split puts a Liberal into the assembly. (6)
22 Quick distribution of poster. (6)
25 Unwritten but if past it might be a letter. (4)

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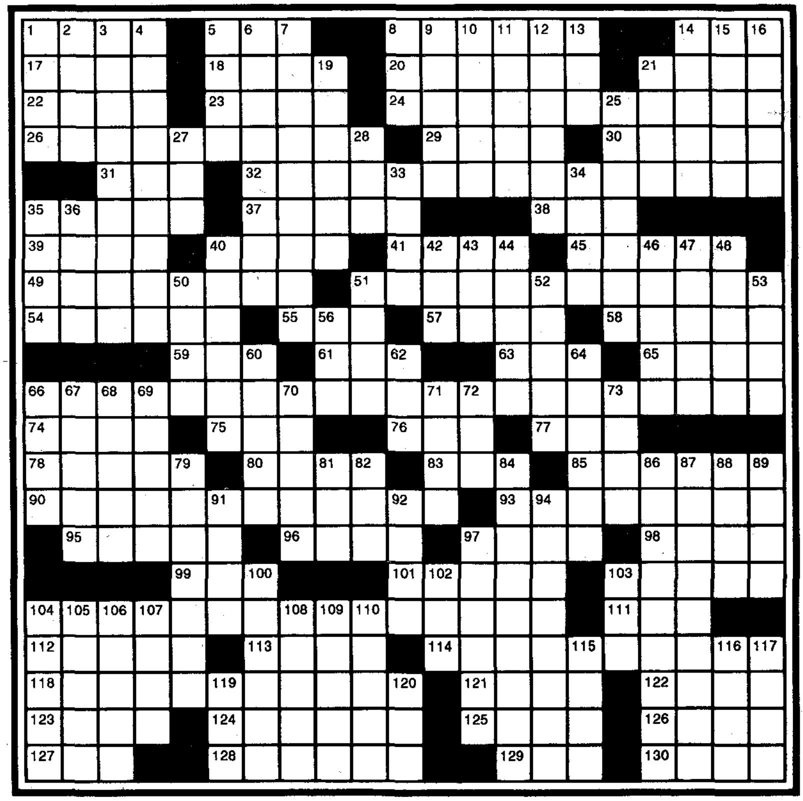
'GROWING UP IN N.Y.': 'CUE' CROSSWORD / By Maura B. Jacobson

Across

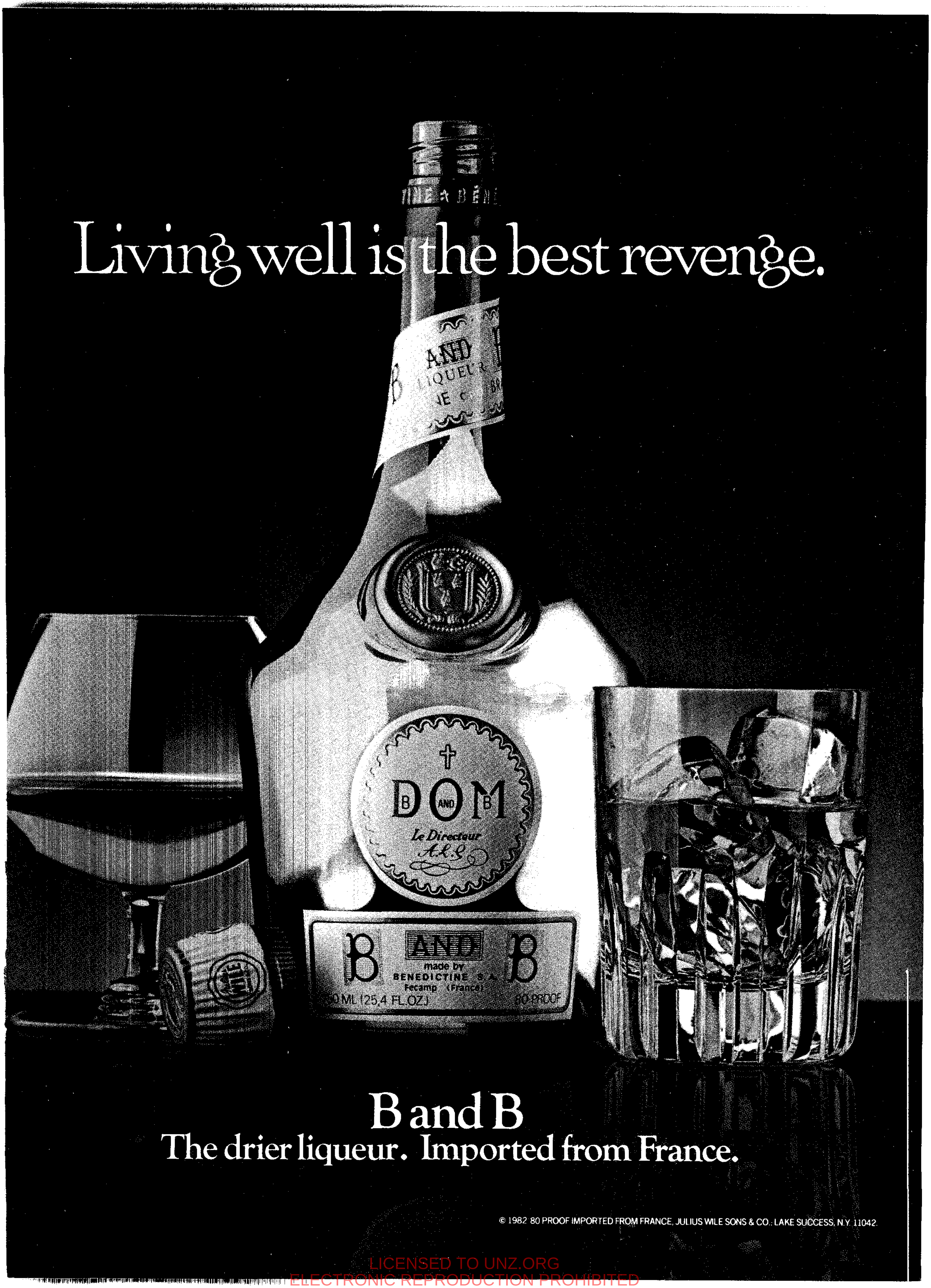
1 Comics prince, et al.
5 Medal monograms
8 Iberian inn
14 Hiding place for mad money
17 Actor Estrada
18 Kingfish
20 See 34 Down
21 Luau wear
22 Soprano Ponselle
23 End: prefix
24 Jump-rope activity
26 Items for "skelly"
29 Biblical twin
30 Pin the Tail —— Donkey
31 Shoebox letters
32 Playing marbles
35 Greenberg and Aaron
37 Decrees
38 Hesitant syllables
39 S-shaped molding
40 W. of Wisc.
41 Family car, once
45 Said "eeny meeny miney mo"
49 Orpheus's wife
51 Sledded prone
54 Gets fresh
55 Mexican Mrs.
57 Rubbernecker
58 Once in a ——
59 She played Lolita
61 —— now (before)
63 Scottish denial
65 Street-wagon treats
66 Big November event
74 "Old MacDonald —— Farm"
75 Empty the lunchbox
76 Norse Ares
77 Lawn purchase
78 Giraffe's relative
80 Arabian sailboat
83 Greek letters
85 Type of engine
90 High school hurdle
93 British TV spy series, with "The"
95 Sixth, in Napoli
96 S. Am. wildcat
97 Arden and Curie
98 Manner of walking
99 Sea eagle
101 Of the cheek
103 Asian trees
104 Pileup game
111 Wrath
112 Needle cases
113 Waitress in "Alice"
114 Form of tag
118 Length of a stickball homer
121 Inner temple area
122 Many eras
123 Partner of show
124 —— time (singly)
125 Carpentry class
126 Future Mme.
127 24 mos. or more
128 Thoreau's pond
129 Radical campus gp.
130 Vane headings

Down

1 Grammar class study
2 Ending for buck
3 Non-singers
4 Rolling-gear needs
5 Be fatuously fond
6 Not general
7 Poison ivy lotions
8 Pea casing
9 Bassoons' kin
10 "The March King"
11 Early English saint
12 Hoodwink
13 "Right you ——!"
14 Dramatist Ugo
15 Nouveau ——
16 Bonfire evidence
19 Tennis coach Harry
21 Iron or aqua
25 No place for the family mutt
27 Bandleader Brown
28 Do baby-watching
33 Medieval peon
34 Radio writer, with 20 Across
35 Soil choppers
36 Water, to Juan
40 Employ wrongly
42 Bar brew
43 Stallone's nickname
44 Veldt scavenger
46 Biblical rich land
47 Broken-hip cast
48 Fished for congers
50 Place for an inkwell
51 Port near Brindisi
52 Fay's family
53 It goes with dem and dose
56 Gun the motor
60 Victorian exclamations
62 Tolkien creature
64 Certain poems
66 U.S. missile
67 Cods' cousins
68 Proverb
69 Scruffs
70 "With this ring —— wed"
71 P.T. locales
72 Joanne of films
73 Server's edge, for short
79 Excruciating
81 Element prefix
82 Kids' card game
84 Grasslands
86 Fountain orders
87 Geography-book data
88 Ohio's Great Lake
89 D-Day vessels
91 Whig's opponent
92 "Put the blame on ——"
94 B-plus on the report card
97 Removes from jurisdiction
100 Nine days' devotions
102 After Mar.
103 Need a doctor
104 Pier
105 Not that sort
106 Practices pitching
107 "A Lost Lady" narrator
108 Stair post
109 Tire imprint
110 Author Bret
115 Vipers
116 Hercules' captive
117 Singles
119 Miss Piggy, for one
120 —— Salvador



Solutions to last week's puzzles appear on page 118.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